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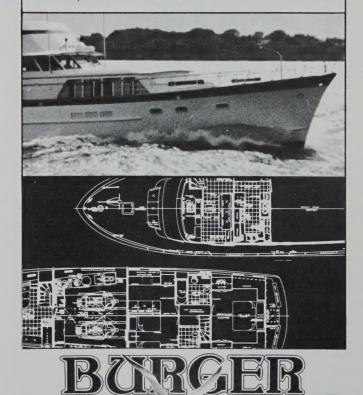
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DATELINE: palm beach

ood skillfully prepared and elegantly served is the theme for the February issue of *Palm Beach Life*. On these pages our writers take the readers on a gastronomic adventure which explores some of the most exciting dining establishments in the country.

The menus are important, to be sure, but equally interesting are the restaurants themselves. Those visited on this tour have decors as diversified as their menus. Some are large and frankly French. Some are small, featuring a country inn appeal. At one you can order a hamburger and get it in a hurry while at another you can still order a hamburger but the ocean front location prompts the diner to linger



Petite Marmite kitchen

longer, watching the waves roll in and the ships sail by.

Perhaps an old English theme holds special appeal. We have that, too, as well as a leisurely visit to an Italian restaurant.

For gourmets too far away for a personal sampling of their favorite entree, the chefs in each of the restaurants visited have shared some of their favorite recipes. Each one is thoughtfully proportioned for the average home's requirements.

And that's not all. The tour skips across the ocean to Rome where Rosa Tusa looks to the cooking of Northern Italy for her gnocchi recipes. Rarely is the common potato given such elegant status as when a whisk of the beater turns it into Gnocchi Pate a Choux.

Having been tempted too often, perhaps, by the delights of the dessert cart, we switch moods abruptly and cart the reader away to another way of life where calorie intake is limited. Instead of the tinkle of ice in a fine crystal glass, the background music in this feature is the rhythmic slap of the masseur's hands.

Yvette Cardozo and photographer Pat Canova take an inside look at the Palm-Aire Spa in Pompano. Here, a management with imagination has tacked a calorie chart near the scale in the exercise room to remind dieters of the potential hazards of slipping from the prescribed regime.

From there it's on to New York with a preview of Pauline Trigere's newest fashion statement and an interview with the designer by John A. Prestbo. "Being successful isn't a destination that you arrive at. It's a day-to-day thing."

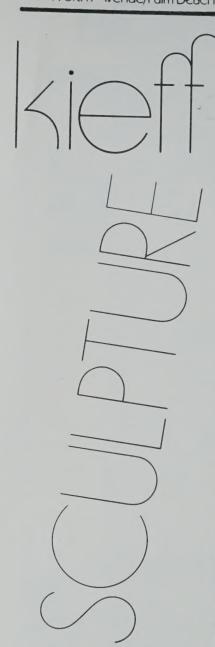
These are just the highlights. The readers can also stroll along with our Pedestrian, Howard Whitman, and keep tabs on social scenes around the country.



Dual personality knits: jumperdress with shirt. Together or apart, they'll go far. A windowpane check polyester knit to wear as a sleeveless dress or over its finer knit shirt. A traveler's bonus, by Bob Goldworm in navy/white 6 to 16 sizes, \$95. The Knit Shop.



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FEBRUARY, 1975

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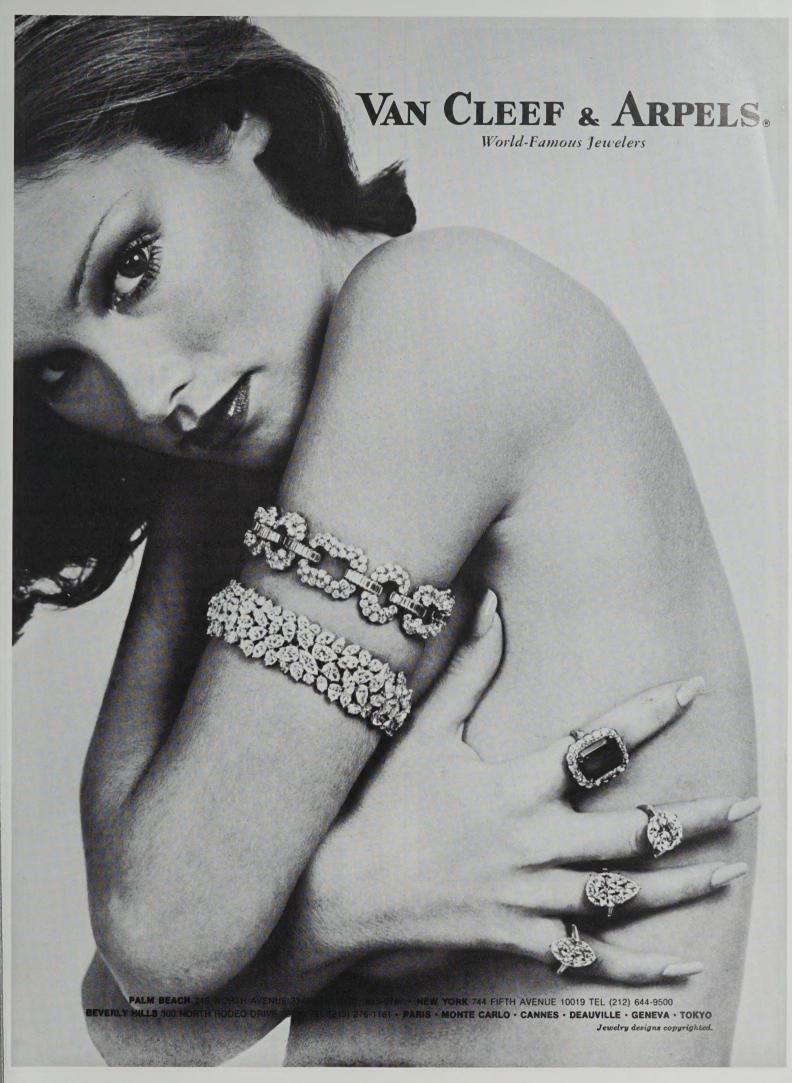


ON OUR COVER — A glorious wrapped evening coat by Pauline Trigere, white wool collared in a cloud of soft white fox. Photographed in New York by John Haynsworth.

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A yellow pansy for your porcelain garden by Cybis. From a limited edition of 1,000, it's currently \$275 at Douglas Lorie, Inc., 334 Worth Ave., Palm Beach.

Convertible drop diamond earrings, 4 carats of diamonds. It's \$3,500 at Darrah Cooper, Jewelers, 310 Royal Poinciana Plaza, Palm Beach.





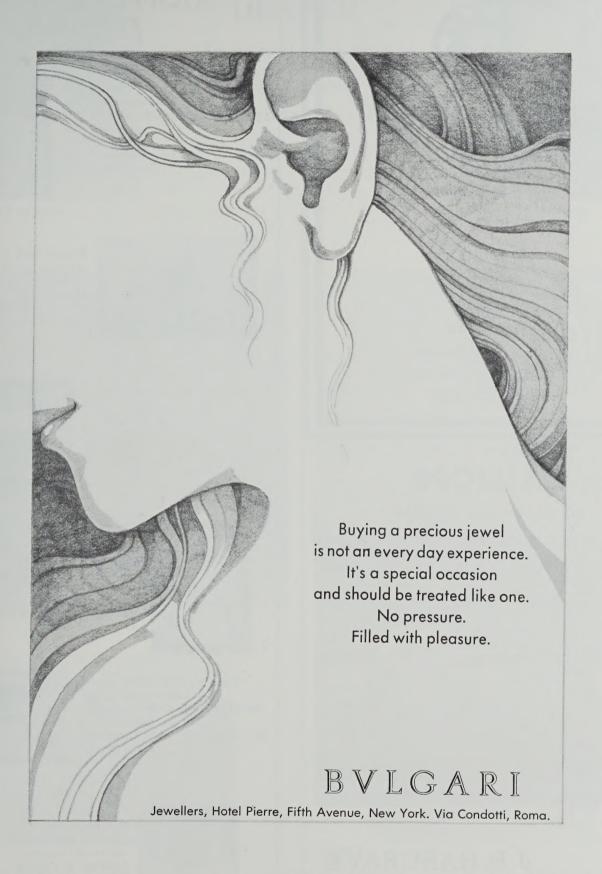
Imported from Spain, antique gold metal leaf table and chairs on wrought iron, \$1348 at Frances Lee Kennedy, 141 North County Road, Palm Beach.

Rare lithograph by Marc Chagall. Hand-watercolored by the artist himself, it's \$8,500 at Palm Beach Interiors, Inc., 114 N. County Rd., Palm Beach.





Sterling silver jewelry by Puig Doria of Barcelona. The drop necklace is \$175, the drop earrings \$75. Exclusively at the Green Turtle, Inc., 204 Worth Ave., Palm Beach.





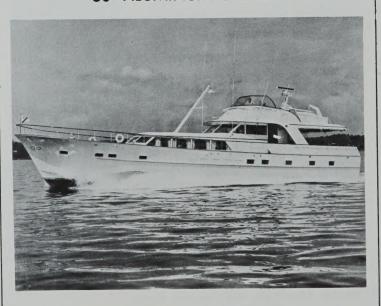
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Winged back Chippendale armchair, \$275 in muslin at Maggie Alan, 701 N. Dixie Highway, Lake Worth, Fla.

Large Staffordshire greyhound with hare, from Danielle's fine pottery and porcelain collection. It's \$200 at Danielle of Delray, 343 N.E. Fifth Ave., Delray Beach, Fla.





Hand-embroidered nautical motif trims the acrylic white with navy and red sweater jacket. It's \$33 in S, M and L at Harold Grant, 333 Worth Ave., Palm Beach.

Vesuvius, the newest crystal caviar server from Baccarat, shaped, appropriately, like a fish bowl. \$60 at The Modern Shop, 10 Via Parigi, Palm Beach.





Decoupage and repousse birds adorn the lovely original handbag. It's \$70 at Annie Laurie Originals, 1410 10th Street, Lake Park, Fla.



Self Portrait

WILLIAM F. DRAPER

American Portrait Artist
Exhibition
February 4 - 10



Studio







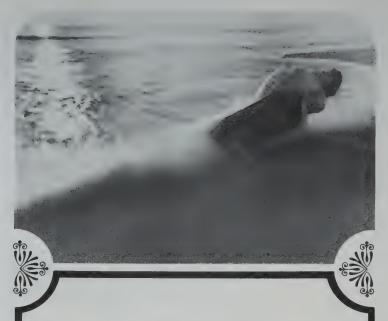


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Darby and Joan are frisky colts created by the Cybis artists. They're \$275 at Holland Salley, Inc., 350 Fifth Ave. S., Naples, Fla.





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Three-piece frog band is something to croak about. It's \$31.95 for the set at Flair Furniture, 1628 U.S. 1, Jupiter-Tequesta, Fla.





The cute little Yorky is something to bark about. It's in natural colors, 8 x 8 inches in 18 mesh. \$32.50 at Jean Pittinos, 108 N. County Road, Palm Beach.

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Atlanta

Silver Steals the Show

By YOLANDE GWIN

The opening of a new wing at the High Museum of Art was the occasion for the premiere display of an invaluable collection of antique silver given by prominent Atlantans, the late Mr. and Mrs. Samuel Y. Tupper.

The collection includes over 75 pieces of English and American silver which the Tuppers acquired over a period of many years during their farflung travels. Queen Anne items top the list, with many Georgian and Early American pieces as well.

The museum's display features flatware, pitchers, creamers, teapots, sugar bowls, serving trays and tankards, as well as tea caddies and a coffee urn. One unique item is a silver hot water jug.

The collection is one of the museum's most valuable, and officials say the new galleries will be wonderful for the displays which the public may now enjoy

Since 1911, when Atlanta Debutantes were first introduced to society (the Atlanta Debutante Club was formed that year), the girls have been presented, made their floor-deep bow, and with proud papas walked through the ballroom of the Piedmont Driving Club to the tune of a medley of songs.

Times have changed. This year, each girl selected the song she wished played for her presentation.

Josie Rudolph chose "Close to You", and Marie Christiansen selected



Samuel Tupper Jr., left, is thanked by High Museum director Gudmund Vigtal. (C. Cruce)

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The Louis Regensteins, left, and the Robert Stricklands at the museum opening. (Cruce)

what else but "Marie" to be played when she bowed. "Friends" was played when Carol Miller made her bow, and "Color My World" was the choice of Nancy Budd. Julie Ridley chose "A Summer Place", while Cathy Goodhart had "If Ever I Would Leave You". For Amy Sims the orchestra played "Once In Love With Amy".

Although the spelling is different,

the words sound alike, and so Laura White selected "Lara's Theme" from Dr. Zhivago.

An appropriate song, "I Feel Pretty", was chosen by Elizabeth Appleby, who looked the part. "Georgia On My Mind" was Bridgett Bell's choice; Jan Thurman had "Let Me Call You Sweetheart", while Cary Steedman selected "Color My World".

There were two girls whose selection of songs made an amusing sidelight. After two sons and a lapse of many years, Mr. and Mrs. J. W. Simmons finally had a daughter, Mary Jane. So, when she was presented, the orchestra played "Thank Heaven for Little Girls".

Then, there is the story behind the choice of the song chosen by Doris Gude. Miss Gude is the fifth and last daughter of Dr. and Mrs. A. Valdemar Gude to make her debut as a member of the Atlanta Debutante Club.

Her song? "Yes Sir, That's My Baby!"

That just about brought down the house on one of the largest and most brilliant Harvest Balls ever held at the Driving Club. Mrs. William Rudolph was chairman.

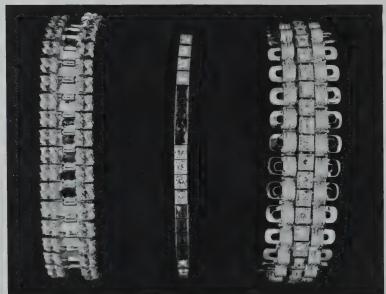
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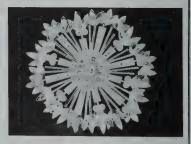


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New York

The Heart of the Art World

By LOUIS GEORGE

With mid-winter charities and the arts flowering in Gotham, the season of Valentine hearts bodes very well indeed. Things sailed swimmingly ahead with the Project Hope Award Dinner in tribute to Amory Houghton and Mrs. Houghton at the Plaza Hotel.

Project Hope's honorary chairmen of the event included Jacques Kosciusko-Morizet, ambassador of France, Mrs. Dwight D. Eisenhower, Louis de Guiringaud, Kenneth Rush, Clare Boothe Luce, Gerard Gaussen, consul-general of France, and Dr. William B. Walsh.

The award dinner chairmen were Robert D. Murphy and Gen. Lauris Norstad, and co-chairmen were Mrs. Emil Mosbacher Jr., and Mrs. Franklin D. Roosevelt Jr. Other active leaders were Walter B. Wriston, Mrs. Donald S. Stralem, Robert W. Sarnoff, Mrs. Enid A. Haupt, Gen. Lucius D. Clay and Mrs. Charles W. Englehard Jr. The young set on the scene included Mr. and Mrs. John Hannon, Mr. and Mrs. G. Garrett Lind, Mr. and Mrs. Harold Hawkey, Mr. and Mrs. James Borynack and Mr. and Mrs. Charles Rittenour.

Art has had its very social moments, too. Florentineborn Otello Guarducci, who just had a show of his suspensionist sculpture — great airborne shapes — next brought the light touch of his sculpture to Touchstone Gallery in New York. His geometric harmonies combine metals with nylon cord. So far he has had seven one-man shows and six group exhibitions.

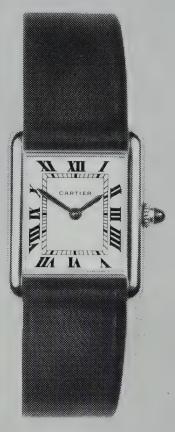
Guarducci's sculpture drew notables to Touchstone Gallery, including Mrs. Russell Davenport, Brooke Astor, Mary Todd Rockefeller, Carter Brown, as well as Marion Gillam, Mrs. Samuel Gates, Mrs. Archibald M. Brown — she founded McMillen, Inc., 50 years ago — plus Ambassador and Mrs. William A. M. Burden.

Wildenstein made the very most for good cause with Auguste Renoir's painting and sculpture. Opening night of the retrospective loan exhibition, entitled "Renoir the Gentle Rebel," benefited AMIC, the Manhattan School for Disturbed Children. Honorary patrons included Consul-General



At Manhattan's Touchstone Gallery, Marion Gillam, left, and Mrs. Samuel Gates admire the work of scupltor Otello Guarducci, right.

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book. The atmosphere is relaxed and friendly. Do what you want. The shows are fun. The music irresistible. Dance your heart out. And cap the evening with a midnight snack.

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and Madame Gaussen, Thomas Armstrong, Charles Crehore Cunningham, Thomas Hoving, Mr. and Mrs. John V. Lindsay and Richard E. Oldenburg. Chairmen of the art committee were Mrs. Harry Bakwin and Mrs. Arnold H. Kroll.

Next, Renoir drew philanthropists to Wildenstein to benefit The Skowhegan School, located in central Maine on Lake Wesserunsett. Benefit chairman was Charles A. Dana Jr., ably helped by Mrs. Lee A. Ault, Mrs. Minot K. Milliken and Aye Simon. Very active, too, were Mrs. Martin E. Revson, Harold Oxenberg, Col. and Mrs. Serge Obolensky, Mr. and Mrs. Thomas Kempner, Mrs. Cornelius Vanderbilt Whitney, Mrs. Norman B. Woolworth and so many more, including Palm Beachers Mr. and Mrs. Melville Hall.

Across town, the 54th annual Olde English Faire was held by the Daughters of the British Empire to benefit Victoria Home for the retired, at Ossining, N.Y. Leaders of the successful event were Mrs. Bertram Leslie, president of the New York chapter, Angier Biddle Duke, Lady Ramsbotham, wife of the British ambassador to the U.S., Mrs. Graham Whitehead, national president of the Daughters of the British Empire, Mrs. John A. Ford, wife of the British consul-general in New York, The Right Reverend Horace W. B. Donegam, Mrs. Godfrey Bloch, Mrs. Serge Vermala and Mrs. Jerome Tichner.

Farther afield was the soiree gala at the Philadelphia Academy of Music to benefit Hahnemann Medical College and Hospital. Headliners for the evening were Bob Hope and Dorothy Lamour, decidedly on the road to good work. Helping things to success were Mrs. Joseph Walker Jr., Mr. Reeves Wetherill, Mrs. Charles E. Mather II, and Mr. Morton Jenks. Other leaders included Mark E. Rubenstein, Miss Pauline Young, Mrs. Robert J. Gurney and Mrs. J. Rodman Wanamaker Jr.

The performing arts have also been much on Gotham's benefit stage. A Centennial Celebration of The Lambs — the world's oldest theatrical club — honored First Lady Mrs. Gerald Ford. The champagne dinner-dance was under the patronage of Mrs. Theodore Newhouse, whose blue-ribbon committee included Mrs. Oscar Hammerstein, Thornton Wilder, Mrs. J. James Akston, Mr. and Mrs. Harold Prince, Mrs. Amanda Mortimer Burden, Mr. and Mrs. Joshua Logan.

Entertainment of worth, too, was the WAIF benefit for child welfare throughout the world, which presented Harold Lloyd in action thanks to Time-Life Films. The soirce at the



At the Skowhegan School benefit, from left, Charles A. Dana Jr., Mrs. Emil Mosbacher Jr., Mrs. Dana and Mr. Mosbacher. (Rancou)



At the Wildenstein's benefit for AMIC, from left, Mrs. Victor S. Noerdlinger, Mrs. Arnold Kroll and Mrs. Barbara Blum. (Rancou)

Plaza was a grand success under the direction of Mrs. Jerome A. Baron III. Working for WAIF were Joan Crawford, Mrs. Dolores Davis, Joan Fontaine, Mrs. Eugene Kramon, Jane Russell and so many more, including Mrs. Helen Schwamm, Mr. Andrew Tobias, Countess Ninalee Passi, Mr. John Springer and Mrs. Muffie Bancroft Amory.

Another novel benefit event was the Scamperry Anniversary Ball held at Delmonico's to benefit One-To-One. People to People awards were given to Hugh Shannon, Gunther Less, Lynn Redgrave, Geraldo Rivera, Doris Lilly and Roger Grimsby. Active in the benefit were Marilyn Edith Perry, Mr. and Mrs. Andre Ambron, Princess Anne Le Moine de Bourbon, Mr. and Mrs. Patrick Gavin, David Greer and Miss Babbie Killman Derderian.

Art for art's sake also held the Manhattan stage. A top event of the winter season has been the exhibition "American Prints: 1913-1963", celebrating the 25th anniversary of the founding of the Museum of Modern Art's Abby Aldrich Rockefeller Print Room. More than 100 prints range from etchings by John Marin to the first lithographs of Robert Rauschenberg and Jasper Johns.

Another top show, "Friends of Wen Cheng-Ming", comprises 28 recent additions of 15th and 16th century Chinese scrolls and paintings to the John M. Crawford Collection. The show has left Manhattan's China Institute and is now traveling to museums in Kansas City and Seattle.

For a lyric note, do try the Light Opera of Manhattan at the Jan Hus Playhouse on 74th Street. February Gilbert and Sullivan fare includes Gondoliers, Yeomen, and The Mikado.

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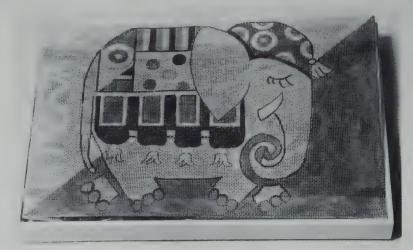


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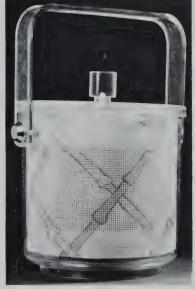
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California

A Roman Feast

By BERNICE PONS

"A feast in the style of ancient Rome" was promised by crimson and gold invitations delivered to the Beverly Hills, Bel Air, Holmby Hills and Hancock Park residences of the members of The Diadames.

The exclusive women's gourmet society, Diadames and their Diadons (husbands and escorts) presented their second *tres elegante* dinner.

Organized in 1966 by Mrs. Thomas Malouf, the group was founded as an official host committee for international dignitaries visiting Los Angeles. However, three years ago, they transferred their needed support to Mirman School for Academically Gifted Children. Diadame Kay Gable—whose late husband Clark Gable used to walk his English cocker, "Red", where the school now stands—acts as liaison between the student body and the Diadames.

The elaborate party was held at the Mediterranean villa estate of Mr. and Mrs. John E. Anderson.

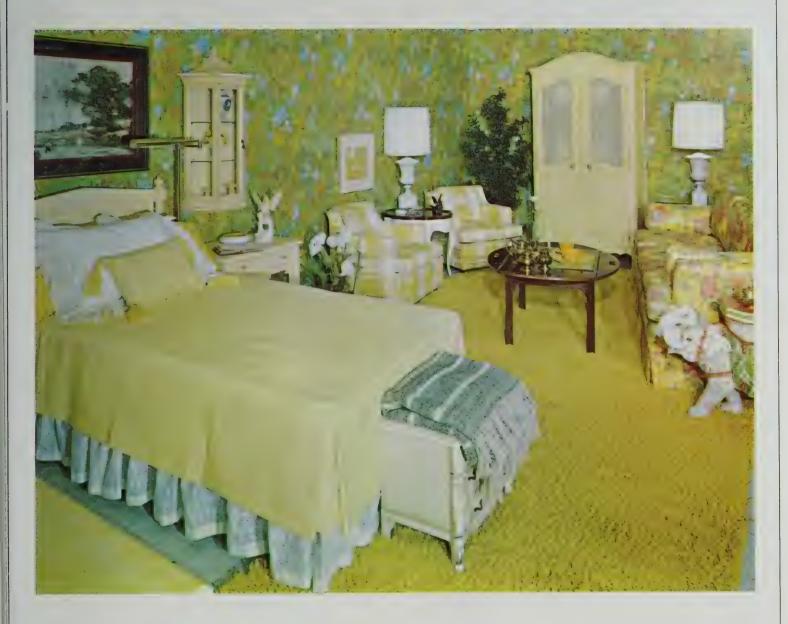
Pomp and grandeur of the Roman Empire were simulated with Greek-Roman props loaned from Universal Studios by Dr. Jules Stein. A large Roman chariot commanded the entrance as guests passed through portals guarded by Caesar's legions (some of whom served as parking attendants!).

Mrs. Lawrence Adams, (she's Diadame president) and her Diadon husband, and chairman Mrs. David H. Murdock and her Diadon husband, wore gold medallions engraved with the organization's seal. As they greeted the socially prominent revelers, costumed

(Continued on page 62)



Mrs. George Getty II, enjoys the Diadames dinner with her escort Judge Matthew Byrne.



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Texas

Society Enjoys Opulent Opera Galas

Opera has always been enthusiastically supported in Texas — a London company performed in Fort Worth in the mid-1800s! Today, Fort Worth, Dallas, Houston and San Antonio have their own professional companies which each season attract international opera stars from 'round-the-globe.

Underwriters, often individuals, and benefits assure the continuation of Texas' musical tradition. The benefit galas which have become an integral

passed in originality, zest and glamour.

This year it was a Circus Maximus for Fort Worth Opera Association, while Dallas Civic Opera Guild dreamed up a Borgia Ball following the initial performance of Lucrezia Borgia.

part of the state's social life are unsur-

Opening night of Madame Butterfly inspired the Oriental garden party given by the San Antonio Women's Committee for the Opera, and in Houston a Victorian theme provided a storybook setting for the unique Grand Opera Guild Ball which annually honors debs representing opera companies from various cities in the country.

Ancient Rome and early Barnum were combined to create a joyous atmosphere befitting the 700 revelers who dined, danced and tested their skills at casino games in Fort Worth's Ridglea Country Club.

More than 1000 gifts were donated for auction, for prizes and for the casino shops. They included a 1000-lb. Charolais steer, courtesy of Mr. and Mrs. F. Howard Walsh; a new Pontiac Firebird (from Bill McDavid Pontiac); an Acapulco vacation (thanks to American Airlines and Las Brisas); and 15 semester hours at Texas Christian University.

Mr. and Mrs. Frederick E. Rehfeldt and Mr. and Mrs. J. Clark Nowlin headed the gifts committee. Volunteers from civic organizations costumed as bareback riders and acrobats staffed the casino and its stores, which were packed with happy spenders such as past president of FWOA Bill Cranz Jr., and his Alice, Mr. and Mrs. C. Dickie Williamson, the Haydn Cutlers, Mr. and Mrs. Robert E. Lee Batts Jr., and Mr. and Mrs. H. Carter Burdette.

FWOA President Rice Matthews Tilley Jr., and the general co-chairmen Mr. and Mrs. John Marshall Hogg and Mr. and Mrs. Joseph A. Tilley Jr., received congratulations from everyone on the successful big-top bash.

A gondolier in 16th century attire greeted guests as they arrived at the Sheraton-Dallas for an evening in a Venetian 'palace.' The huge ballroom was draped in red, a marvelous backdrop for the nine-foot gold Borgia



Enjoying Houston's gala Grand Opera Guild Ball are, left, Battlestein president Maurice Aresty and Mrs. Aresty and chairman of the ball Mrs. C. S. Wallace Jr., and Mr. Wallace.



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Cast members, especially beautiful prima donna Leyla Gencer and handsome young Spanish tenor Jose Carreras, found themselves surrounded by aficionados when they stepped across the 'royal' threshold where ball chairman Mrs. Warner H. Lewis and her committee awaited them.

The singing stars completely captivated their fans including many out-of-towners like Mrs. Kurt Burger, who divides her time between homes in New York, Wisconsin, California and Texas, Gibbon Denman of San Antonio, the Aaron Krugers of Austin, Mr. and Mrs. Richard K. Allen of Chicago, Cynthia Robbins of New York and Mrs. Blaffer Hudson of Houston.

Social star of the occasion was Elsa von Seggern, who financed the first-night production of *Lucrezia Borgia*. For the elegant Elsa it was a full day — she had been feted earlier at a pre-opera reception given in the Crystal Terrace of the Music Hall by Mr. and Mrs. Morris Jaffe (he's president of Dallas Civic Opera), Mr. and Mrs. I. Frank Pitts and Dr. Frank Fisher.



Revelers Alice and Bill Cranz Jr., at Fort Worth Opera Association's Circus Maximus.

The opulence of the Venice 'palace' enhanced the gowns and jewels of the ladies. Louise (Mrs. Glenn) Turner in Norell's shamrock spangles looked stunning, and so did Juanita Miller in a glittering Ron Amey.

Black was much in evidence, and Mrs. Norman Brinker's lace Galanos and Sandy Waddill's lace Baba were two standouts. Pretty, blond Mrs. Travis Ward (she and her husband were sponsors) wore blond chiffon, and popular Betty (Mrs. Algur) Meadows turned up in cerise chiffon.

The Houston Grand Opera Guild Ball in the Shamrock Hilton's Emerald Room had all the elegance of a Victorian castle with 14 lovely 'princesses' making their curtseys by candlelight.

Not only does the gala signify Houston's winter social season has begun, it introduces debs who fly in from all over the nation as 'ambassadresses' for opera companies in other areas.

JoAnn (Mrs. Champney) Smith, Opera Guild prexy, in lime chiffon headed the receiving line with ball chairman Mrs. C. S. Wallace Jr., and Mrs. John Chapaton.

Battlestein's, Inc., as underwriters, made the ball possible, and genial president Maurice Aresty and his charming Sare were toasted by everybody. Among the glass-lifters, we saw Lili Chookasian (Azucena in *Il Trovatore*), Mr. and Mrs. James Lyon, the Ben Loves, Jack and Carol Sue Finkelstein (she was press chairman) who

(Continued on page 66)







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With The Pedestrian

Remember Show Boat? The song which intrigued us most was "Ol' Man River," possibly because of the lines, "He must know somethin', But don't say nothin'." As a newsman we wondered for years what it was that the Mississippi River knew and wasn't telling. Well, now it has come out. Ol' Man River knew he was spreading cancer, that's what he knew.

Revelations such as this upset us all the more because we cut our teeth during the so-called "New Hope Era" of magazine journalism. We mean the days when hardly an issue of Collier's or the Woman's Home Companion went to press without an article about new hope for something or other. There were titles such as, "New Hope for Arthritis Sufferers," "New Hope for Heart Victims," "New Hope on Bursitis," "New Hope for Diabetics" and on and on.

This may have conditioned us toward a really conscientious concern about health habits, careful eating, proper exercise — the lot — in order that we might enjoy our Pedestrian rounds as long as possible, God and the editor willing.

Little did we know what we were getting into.

The Florida sun for example: what's the first thing the doctors tell you? — "Go down South, get some sunshine, you'll feel better." So we came to Palm Beach. Only after we had filed for official residence, changed our voting registration, and paid for Civic Music, did we learn that sunshine can give you dry skin, wrinkles, and, with a little bad luck, skin cancer.

And do you think we are going to go on drinking eight health-giving glasses of water a day? Not after what we learned about the Mississippi, we're not. At least not until we've had a good heart-to-heart talk with Lake Okeechobee.

Long ago in New York we broke ourself of the health habit of opening the bedroom window wide at night. That was after we went in for a chest X-ray and there was so much smog on the film that the radiologist couldn't





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find our lungs. Now that we're in pureair Palm Beach we don't open our windows either (it's either too hot or too damp) and we're sure the air-conditioning is no better for us in the long run than it is for our electric bill.

Anyway, we watch our food. We haven't been able to shake that apothegm, "You are what you eat," since the first time we heard it. But doubts are creeping in. The other morning we overheard our wife on the telephone asking one of her friends, "What do you mean you're turning orange?"

We inquired about this afterward and were told: "That was Hortense. She said she had gone on a carrot diet and was turning orange. But she has cut out the carrots — since Wednesday — and she's not quite so orange now."

A day or two later, our perambulations took us to Phipps Park where we were lucky enough to encounter a nutritionist we know, Dr. Daisy Merey. To our relief she confirmed that carrots, even if taken in megadoses, as she put it, would never turn a person orange. Yellow, yes. But not orange. "It's the Vitamin A," Dr. Merey explained.

Two days later, after another phone conversation, our wife said,

"That was Lois. She thinks she has been eating too much lettuce."

"Has she turned green?"

"No."

"Leafy?"

"She didn't say."

What's to do but give up vegetables? There are so many other nutritious things to eat, like — like — like — well, not meat because that's got saturated fat, and certainly not eggs with all that cholesterol, and don't mention cranberry sauce to us (we remember that situation in the bogs a few years back), and if you think we're ever going to eat vichysoisse again, you've got another think coming.

We were about to go on the only diet we have faith in anymore, the one made famous by Mahatma Gandhi (starvation), when we caught Euell Gibbons on one of his TV commercials munching his way through some bushes. At last, a way out.

Next day we set forth to load up on nature's cereals, stopping en route to pick up *The New York Times*. Wouldn't you know it? Right there in a six-column headline our anguished eye perceived, "They're Natural Cereals, but (Continued on page 60) "A Woman's Best Accessory
is a
Well Dressed Man"



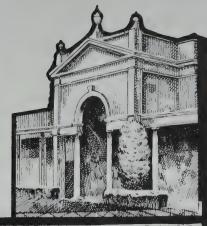
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BOOKS

By RUTH KALTENBORN

Humor is very hard to come by these days. Therefore, when you get a chance to buy it, I suggest you do.

George S. Kaufman — and his friends, by Scott Meredith, is a compendium of the best jokes and quips, sallies and ripostes attributed to members of the Algonquin Round Table, of which George S. Kaufman was the austere dean. They met every week when work and inclination permitted. Such talk has not been heard since Addison and Steele met in their coffee houses and Dr. Samuel Johnson tossed out his bon mots to all who would listen.

I should like to state at the beginning of this review that, regrettably, it is easier to find fault with books and plays than to say a good word. Indeed, many critics have made great reputations by their clever put-downs. About George S. Kaufman — and his friends, all I can say is that one cannot put the book down.

Biographer Scott Meredith is the author of a textbook on fiction techniques, Writing to Sell, and editor of The Fireside Treasury of Modern Humour. He sold his first story to a magazine when he was 14, and sold more than 400 stories, serials and articles by the time he was 21. Scott Meredith knows pure gold when he finds it, and the period between World War I and World War II was a gold mine.

Skillfully woven into a marvelous biography of George S. Kaufman are side portraits of Dorothy Parker, Alexander Woollcott, Edna Ferber, Robert Benchley, Heywood Broun, Marc Connelly, Moss Hart, Ring Lardner, the Barrymores, the Marx brothers, Charles MacArthur, Ben Hecht, Jed Harris and Kaufman's personal mentor, Franklin Pierce Adams, among many other prodigious talents.

Scott Meredith has uncovered fresh material and new stories. Of Jed Harris someone once said, "He's his own worst enemy."

"Not while I'm alive," said Kaufman.

To two actors who rehearsed excessively, Kaufman whispered, "You are

not understudies, you are overstudies."

Of a friend, "You are a very painsgiving man."

He loved to invent words like "underwhelmed", and was the first to say, "A play's not written, it's rewritten." As for what Dorothy Parker made of horticulture you will have to read the book

About the farmer who had two daughters, Lizzie and Tillie, Kaufman said, "Lizzie's all right but you have no idea how punctilious."

Once when he was sick someone suggested he visit a doctor who was very interested in the theater. "I don't want one like that," he said. "I want one who, when he is not examining me, is home studying medicine."

On one occasion he called his doctor to come quickly. On arrival, the doctor found nothing wrong. Kaufman said simply, "I just wanted to see how fast you could get here."

As a reviewer, I must say I waited in fear and trembling for that tired old chestnut about how Charles MacArthur tossed a bag of peanuts at Helen Hayes, with whom he had fallen in love, saying, "I wish they were emeralds." Sure enough, on page 165 Meredith repeats the story. But in all the 625 pages that comprise this book, the author must be permitted at least one old-hat story.

Kaufman always worked with a collaborator. He found it lonely otherwise. "It is good to have company when you are locked in a room with a blank piece of paper," he said. He wanted collaborators to spark him and set him off, as he sparked and set them off.

Robert Benchley once said, "Every playwright has to collaborate on at least one play with George S. Kaufman or lose his license."

Here are a few:

1921 — Dulcy (with Marc Connelly).

1922 — Merton of the Movies (Marc Connelly)

1924 — Minick (Edna Ferber)

1925 — The Cocoanuts (Morrie Ryskind) for the Marx brothers.

1927 — The Royal Family (Edna Ferber)

1928 — Animal Crackers (Morrie Ryskind) for the Marx brothers.

1929 — June Moon (Ring Lardner) 1930 — Once in a Lifetime (Moss Hart)

1931 — The Band Wagon (Howard Dietz)

1931 — Of Thee I Sing (Morrie Ryskind)

1932 — Stage Door (Edna Ferber) 1936 — You Can't Take It With You (Moss Hart)

1939 — The Man Who Came To Dinner (Moss Hart)

1944 — The Late George Apley (John Marquand)

1953 — The Solid Gold Cadillac (Howard Teichman).

I have only listed the plays the American public will never forget. His total list of plays is much longer and amused many in their day.

Everyone loved Kaufman as a companion. Groucho Marx said once that his ideal date "was a girl who looked like Marilyn Monroe and talked like George Kaufman."

As a reviewer I cannot conceive anyone interested in the theater who will not want to read this book — old playgoers for the glorious memories it evokes, young for the theater they will never know.

James Thurber wrote of Kaufman: "The wit for which he was justly famous often tended to obscure rather than illuminate the man and his achievements. The legend of George Kaufman will go on. Time will brighten the light he brought to American humour, comedy and wit. If the theater is to have a renascence of comedy, it will need another Kaufman . . . we do not seem to be able to tell the difference today between avant garde and fin de siecle."

Meredith posits Neil Simon as successor, and asks why the critics discount comedies and insist all plays be regarded as "important." Was Aristophanes less important than Euripides? It's a good question.

(Continued on page 67)



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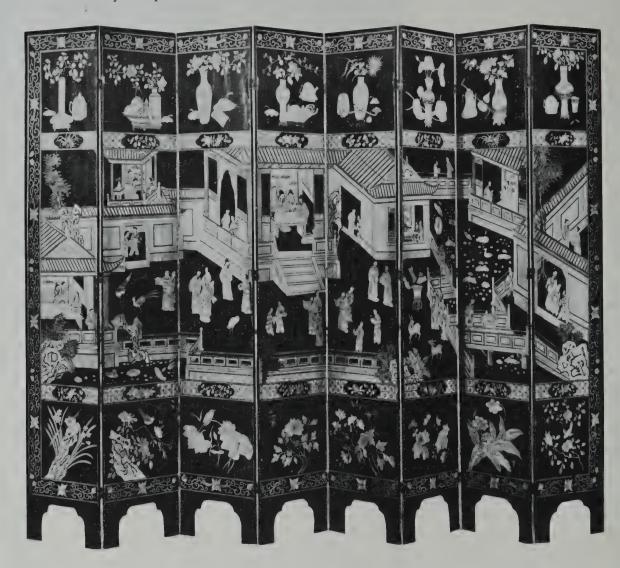
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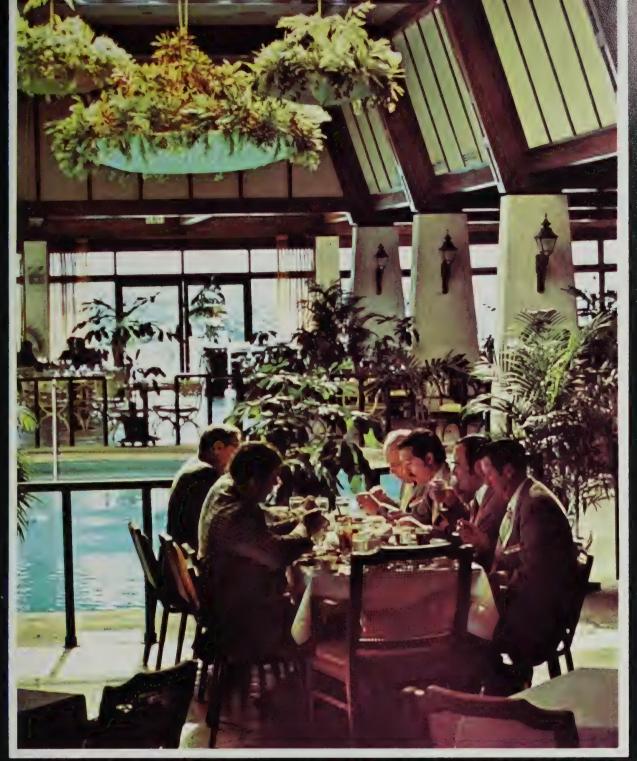
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In the Breakers Beach Club's dining room, guests enjoy meals alongside an indoor fountain-pool. (Purin)

Palm Beach Restaurants

Where the Elite Meet to Eat

By ROSA TUSA

alm Beach is not a mecca for epicures

— there is no La Grenouille dedicated to the
full enjoyment of good living, and no La Bourgogne or Le Trianon to fill a much-needed gap
in the area for Parisian elegance and haute cuisine.

Indeed, visiting food authorities who care passionately about food and wine have been

known to throw up their hands in despair at the dearth of la grande cuisine (except for that which can be found from time to time in some of the private clubs and homes).

Because Palm Beach is worldly and rich, it is taken for granted that its restaurants should be swank and expensive. What seems closer to the truth is that the wealthy, smart and sophis-





Nando's restaurant on Royal Palm Way boasts a piano bar (upper right) as well as a strolling violinist. (Kaye) In addition to the famous original scampi sauce, one of the specialties is pressed duck, above. (Tusa)



The Colony bar, right, and the dining room, far right, offer dancing, dining and cocktails in an intimate setting. The menu features a variety of elegant foods. (Purin)

ticated are lured not so much by food but by dining establishments where they feel at home.

What may be lacking in elegance and gastronomic splendor in the French manner is made up in ambience — that hard-to-define feeling that goes beyond the fare, which in most Palm Beach restaurants is consistently good, usually unpretentious, and often glorious. Anyone will find his epicurean longings appeased with Florida's varied and exquisite seacoast food — pompano, red snapper and the incomparable stone crab claws.

Some of Palm Beach's most distinguished year-round and wintering residents dote on the sandwiches at Green's Pharmacy, as well as the "world's best hamburgers" at Hamburger Heaven, along with their homemade cakes and pies. Chicken hash, which is not hash at all but an ambrosial dish borrowed from New York's "21", attracts a legion of fans at Doherty's intimate, informal restaurant.

Restaurants vying for the attention of Palm Beach society open and close, while the Colony and Nando's remain steadfastly 'in' as a meeting place for this elite group. The indestructible Petite Marmite, long a legend on Worth Avenue, goes in and out of favor with the locals, mostly because the restaurant is "too popular with tourists." The assimilation of food here is made doubly enjoyable by a pleasing decor.

So while the berating critics may find Palm Beach gastronomically negligible, each restaurant, for a multitude of reasons, has its own enthusiastic following.

Herewith is a description of some of the places that Palm Beachers flock to — enough to provide a different din-





Whiskey pie, right, is a special treat at the Whistling Oyster, a new addition to the Palm Beach culinary scene. (Tusa)

Famed Petite Marmite restaurant, above, draws visitors from around the country. The charming decor and fabulous meals reflect both French and Italian influence. (Purin)



ing experience for every day in the week — along with recipes for some of their best-known specialties.

COLONY

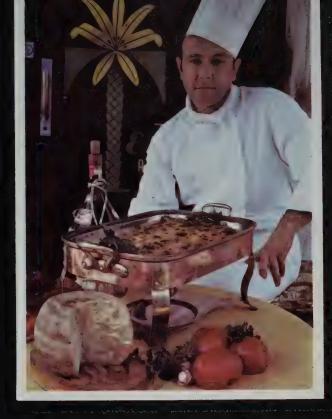
Continental dining generally denotes old-world service, and guests receive a full measure of attention at the Colony Hotel, which has as its cable address "Prestige — Palm Beach". A distinguished clientele comes from around the globe to soak up the sun on its patio, to loll about the pool and to enjoy the Continental cuisine. Irving Berlin made the hotel his winter home for many years; Bob Hope is a frequent

visitor, and Hildegarde, who was a guest in December, opened the "Luncheon at the Colony" show which is broadcast from the dining room at 1 p.m. weekdays.

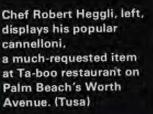
The Colony is a popular meeting place throughout the season for the chic of Palm Beach who are not guests of the hotel. The dining room, with its cheerful decor and intimate bar, is open to anyone for luncheon, dinner and late supper. Frederick Danielski, the gracious, Viennese-born general manager who can greet guests in six languages, engaged chef Tom Cowman to carry out

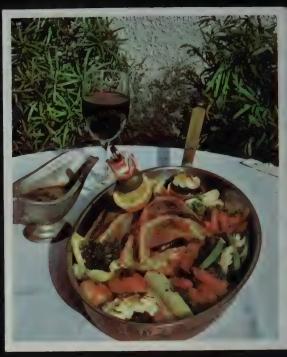
the Colony culinary traditions this season. Cowman's Maidstone Arms restaurant in East Hampton received a threestar rating from Craig Claiborne of The New York Times.

The Colony menu changes every five days. The offerings, which are geared to please many and varied tastes, range from Poached Eggs with Asparagus Hollandaise, and Filet of Sole with Shrimps and Grapes as luncheon entrees to an elaborate Rack of Lamb Bouquetiere or Frog's Legs Provencale for dinner. Cowman is a quiche buff, and his Crab and Clam Rockefel-



The Fillet of Beef Wellington, right, is one of the truly gourmet delights at Chez Guido (formerly Romano's 300) on Royal Palm Way. (Tusa)







An open-hearth grill, above, adds to the flavor of Willoughby's on South Ocean Boulevard, specializing in roast beef and steaks. (Purin)



ler quiches are special. Brioche offered with a variety of delicious fillings is another popular entree — a dish easily duplicated in the home kitchen using frozen brioche from the baker, or patty shells of puff paste.

COLONY CHICKEN SUPREME

Poach slowly a 4½ to 5 lb. boiling fowl in chicken stock until tender. Remove from stock to cool and continue to cook stock. When chicken is cool, remove meat from bones and remove skin (put bones and skin back into stock pot). The meat is cut into bitesize pieces. Strain 2 cups of stock into

saucepan and cook 1 lb. mushrooms for 5 minutes. The mushrooms should be quartered if large. Strain, saving liquid.

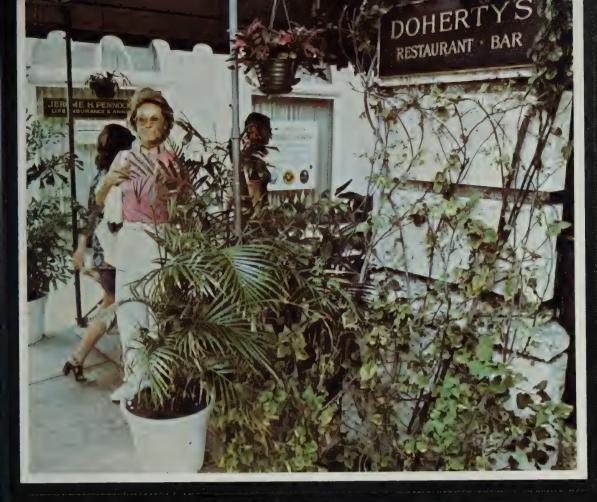
In a large double boiler, make a roux of 8 tablespoons butter and 4 tablespoons flour. Stir until smooth. Heat approximately 1 cup of the chicken mushroom stock and stir into the roux. Heat ³/₄ cup heavy cream and stir into the sauce. Add 1 tablespoon sherry. Beat 3 egg yolks and whip these into the sauce. Stir in ¹/₂ cup grated Parmesan cheese. Season with salt, ¹/₄ teaspoon white pepper, pinch of ground thyme and ¹/₂ teaspoon powdered on-

ion. Allow to cook ½ hour. If too thick, add light cream. Add chicken and mushrooms to sauce to heat. Serve in a warm brioche with a garni of green peas and parsley.

Note: A patty shell can also be used instead of the brioche, or a large popover. The brioche can, of course, be filled with a curry of chicken or lamb, a beef Burgundy or creamed sweetbreads with veal, or any recipe of your choice.

PETITE MARMITE

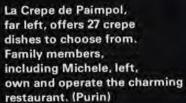
In the midst of the celebrated shops on Worth Avenue is this charm-

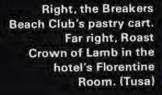


Doherty's restaurant and bar, left, is informal and very popular. (Purin) The chicken hash. below, attracts a legion of fans. (Tusa)











ing restaurant, Palm Beach's most famous, named after one of its original French cooking pots still seen on the bar. The decor combines country French and Italian Florentine grillwork and murals. Blooming orchids and greenery provide the feeling and spirit that is Palm Beach.

A continuing stream of visitors and local celebrities come to feast upon the specialties from a mouth-watering menu. Owner-Chef Gus Pucillo oversees the kitchen. Fettucine Alfredo and Cannelloni Mornay reflect the Italian -Sole a la Bonne Femme, Moules a La

Creme (divine) and Brains in Black Butter, the French. Or try a rack of lamb of glorious quality, done to the ideal rose. Save room for the Continental pastries. The fish at Petite is fresh and top quality. What a delight to see mussels offered, and fresh soft-shell crabs, done as you like them.

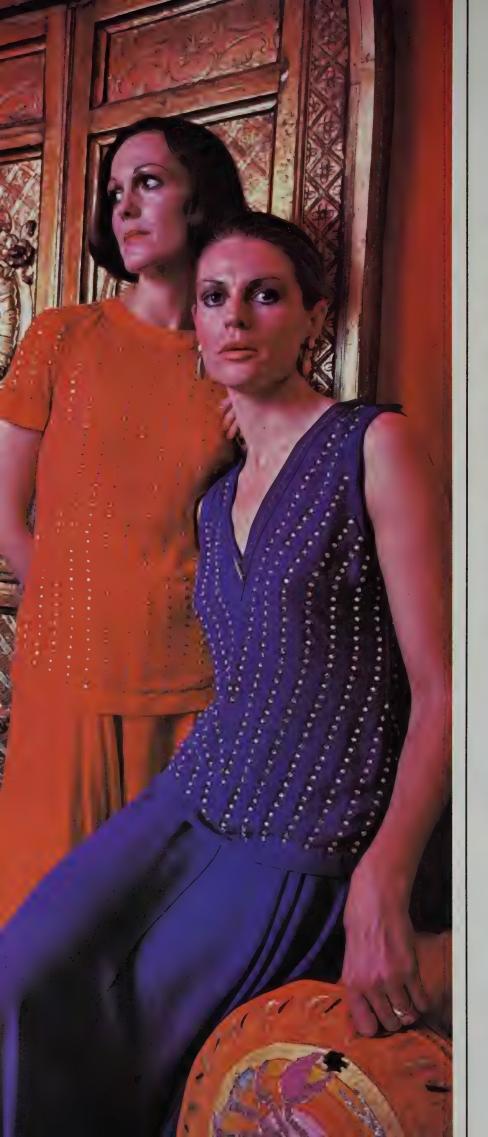
PETITE MARMITE MOULES 4 lbs. fresh mussels 3 eggs, separated 1/2 bunch parsley 1 lemon ½ c. flour 2 chopped shallots 1 glass white wine 1/4 lb. butter

½ pint heavy cream Scrub mussels with a wire brush until clean, and trim the beards. Steam

in a covered pot only a few minutes with a few drops of water. When the shells open, pick up one by one and place on a platter. Remove half a shell from each. Strain juice through a fine napkin or sieve.

Saute shallots lightly in butter, then add flour and stir without taking on color. Add the mussel juice which should be at least 3 generous cups, and keep stirring with a whisk until the sauce becomes thick. Beat the egg yolks with cream and wine, add to the sauce. Heat well and pour over the mussels.

(Continued on page 74)



Vive La Trigere!



By JOHN A. PRESTBO

"Women come to me in the dressing room and say, 'I can't wear anything without sleeves.' I ask, 'Why not?' They look at me and say, 'Well, you have such thin arms.' I reply, 'Madam, I work for those thin arms, and for the rest of my figure.' Then I show them the exercises that I do every day. 'Nothing that's worthwhile comes easy,' I tell them."

To almost any onlooker, Pauline Trigere would seem to have nearly everything that's worthwhile. She is the first lady of American haute couture and a popular celebrity in her own right.

(Continued on page 72)

Photos by John Haynsworth

At left, flag-bright gowns of red and blue stitched in glitter. Above, the first lady of American haute couture, Pauline Trigere. Right, a sweeping, thin-striped white gown; its skirt and flowing stole are edged with bright circles of rouge, green and purple.









Left, plaid plunges in a tone-ontone gown of chocolate and white. Top, giant field flowers emblazon a filmy chiffon gown and below, a matching, beguiling hat. At right, a super-feminine gown of ravishing beauty... the bare bodice, sleeves, and skirt of black point d'esprit.



If the spirit is willing but the flesh ...

PALM-AIRE SPA

By YVETTE CARDOZO

Silence engulfs the dimly lit room. Exhausted by exercise, your body tingles — almost quivers — as cool air surrounds it.

An attendant leads the way to a large chair, which is softened by pillows and innumerable layers of blankets, and covered by crisp, white sheets, which she folds around you like a mummy. Your hands and feet are layered with cream, wrapped in plastic, then plunged into electrically heated mittens and booties.

You are already lulled into half sleep. And still to come is the facial — a locally-grown banquet of packs and lotions which start with milk cleanser, progress to cucumber massage cream, honey-almond masque and avocado eye oil, winding up with placenta moisturizer.



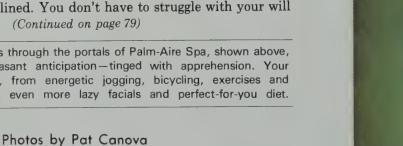
The churlish can sneer all they want about America's "fat farms," but enough people have picked up the spa habit to make it a lucrative business. And though spas are almost old hat elsewhere, it has been less than three years since the first East Coast pamper parlor, Palm-Aire in Pompano Beach, opened.

The Palm-Aire brochure seems written with me in mind. It practically purrs enticement: "The spa is a tranquil new philosophy of living that soothes your tensions and teaches you how to gain control of your total being: mind, body and spirit. It's a combination of diet, exercise and self discipline carefully planned by our spa directors . . . designed to put you in control of your body, posture, bulges, tense muscles and all."

I am fighting the perennial bulge battle. More than that, I am tired of being tired. I am 28 and feel 48. Time for the ol' body to be jolted back to life. With this in mind, I present my bulges and all to the registration desk one fine Saturday morning.

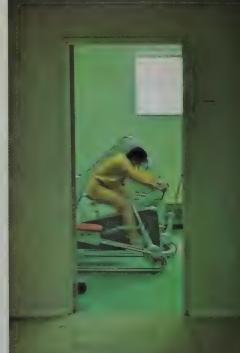
There are stories that some other spas literally lock their charges in at night. At Palm-Aire, there is freedom to come and go — you can even commute from nearby Pompano Beach. But the better part of valor is to check into the spa hotel. As the spa poop sheet put it, "our method is totally disciplined. You don't have to struggle with your will

From the moment you pass through the portals of Palm-Aire Spa, shown above, you feel a sense of pleasant anticipation-tinged with apprehension. Your regime is totally planned, from energetic jogging, bicycling, exercises and volleyball, to lazy swims, even more lazy facials and perfect-for-you diet.





















Try another hemisphere. . .

Get Away from It All to Brazil

Story and Photos by LOUIS GEORGE

Brazil, for many winter-bound North Americans, means carnival and samba-time on the hot February shores of Rio de Janeiro, where summer is king in the city astride the Tropic of Capricorn. Mardi Gras Carnival does last a full five days that are unique, although wags from Sao Paulo say carnival lingers at least five months, and possibly every night in Rio.

The truth about Brazil and Brazilians probably lies much closer to its three extraordinary capitals: Brasilia, futuristic hub from 1960 into tomorrow, Salvador da Bahia, capital from 1549 until 1763, and Rio de Janeiro, government seat for nearly two centuries be-

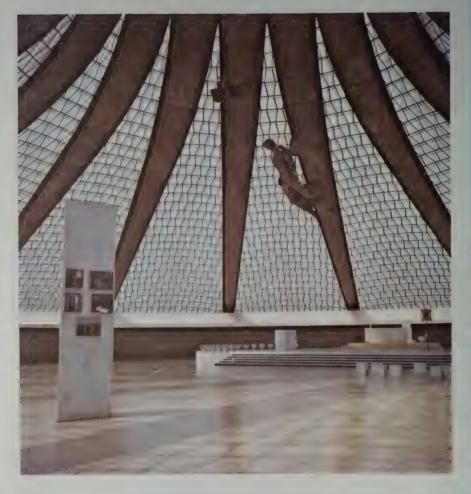
tween Bahia and Brasilia.

This continental giant covers nearly half of South America (about 3 million square miles), has more than 100 million inhabitants, and is the world's fifth largest nation. Brazil is nearly as large as the United States, and more than 93 times the size of Portugal which colonized Brazil in the mid-16th century!

Brazilian surprises are notable. Americans making their first trip south often expect high mountains (the Andes are elsewhere), and there are no deserts — Brasilia is built in the central plateau grassland. Brazil does have about 4,000 miles of beaches, more than 10,000 miles of frontiers that touch all but two of the continent's neighbors, and the world's largest river — the mighty Amazon with a volume flow 12 times that of the Mississippi.

Amazing facts abound in Brazil. Sao Paulo has more than seven million residents, Rio covers 60 square miles, there are 92 flights weekly to Manaus in the heart of Amazon jungle. Many visitors do not realize that Brazil also produces yearly \$1 billion in gems, the world's largest production of precious stones, while the region south of Rio includes vast vineyards that produce excellent red and white wines.

Perhaps the logical gateway to discovery of Brazil is Brasilia, for it is the



shining capital of this land seemingly dedicated to the future. As Andre Malraux once said, "Brasilia's monuments seem inscribed with the words: audacity, energy, and confidence."

Brasilia's setting is rather grand of itself, bordering five-mile-wide Lake Paranoa, set in a 60,000-acre national park. Its half-mile altitude atop a huge plateau is in the very center of the country, about 750 miles northwest of Rio. Sparse, low trees and bright red soil like that of Georgia are the foils for the monumental architecture that seems set there by Egyptians laboring for an Orwellian giant. The man actually was former President Juscelino Kubitschek, the town planner was Lucio Costa, and the architectural designer, Oscar Niemeyer.

Today, Brasilia is one of the newest capitals in the world, and was, amazingly, built in just three years (record-setting Washington, D.C. took about nine years). This capital of the 22 states of the federal republic of Brazil was inaugurated with a population of about 100,000, and has long since passed the 600,000 mark. Although Brasilia ranks as the 11th city in the nation, the population seems overshadowed and half-hidden by the monumental architecture. Great spacing and cloverleaf highways make it a parade ground for auto traffic that whisks about at 60 m.p.h. since there are virtually no stop lights.

Visitors to Brasilia are drawn to the five-mile-long Esplanade of the Ministries, stretching from the 715foot-high Television Tower to the Palace of Congress bordering the Square of the Three Powers. Here are the three branches of government: the Presiden-



tial Palace of the Planalto with its five waterfalls across the facade plus tropical garden arcade, the huge arched Supreme Court, and the Congress with its enormous slab towers counterbalancing a giant bowl assembly somewhat reminiscent of the United Nations complex in New York.

In the center is the enormous square called the Praca dos Tres Poderes. It is dotted with several seemingly small ornaments including the cantilevered History Museum tracing Brasilia's development. Dos Guerreiros is Bruno Giorgi's metal sculpture of two giant warriors, and at the end of the square is a monumental 328-foot flagpole that flies a superb 2,800-square-foot national flag. A side road leads to the Palacio da Alvorada (The Palace of Dawn), the presidential residence nes-

(Continued on page 70)



The twin towers and dome of the Congress are key features of the Brasilia cityscape. In the reflecting pool of the Ministry of Foreign Affairs is the marble sculpture, 'Meteor'.



Pablo Picasso, The Appetizer, 1900-01.



Henri Matisse, The Red Jacket.

Something Special at the Four Arts



Charles Demuth (American), The Tower, 1920.

The Ferdinand Howald collection of modern French and American masters will be on view at Palm Beach's Society of the Four Arts from Feb. 8 to March 2. The collection is on loan from the Columbus Gallery of Fine Arts in Columbus, Ohio.

Ferdinand Howald (1856-1934) began acquiring early 20th century paintings in 1913, and his group of modern French masters has maintained its superiority to this day. Important works include creations by Braque, Degas, Derain, Matisse and Picasso. Howald bought Americans heavily along with their French contemporaries, and the Marins, Demuths, Prendergasts, Hartleys and others are unmatched in quality and quantity. Gertrude Stein referred to the paintings as the finest collection of modern art she had ever seen in the United States.

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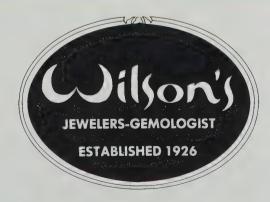
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Helsmoortel – Sculpture on a Grand Scale

About 15 years ago, with the New York art world booming, an odd thing happened.

Instead of American art students traveling to Europe to study, young European artists began migrating to the United States, reversing a 200-year-old tradition. Among those European students was Robert Helsmoortel, a 28-year-old prize-winning painter and sculptor from Antwerp, Belgium.

As a student in Antwerp's

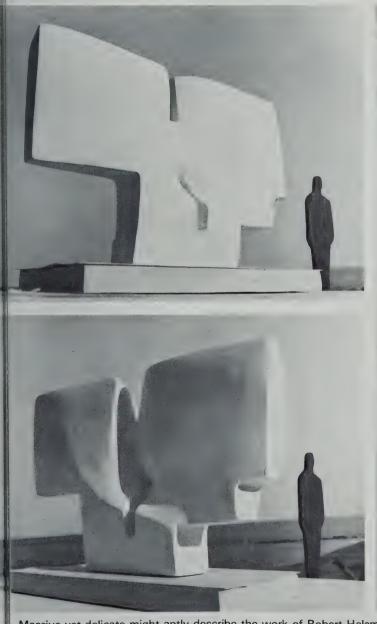
L'Academie des Beaux Arts, Helsmoortel had won first prizes in drawing and oil painting and had received a large studio-workshop from the Belgian government for the completion of his training. Helsmoortel continued his studies in Spain, France and Italy, concentrating on classical painting and sculpture techniques.

During those early years, the Belgian artist had one-man shows at galleries in Paris, Milan and Venice. In

1957, an exhibition of his works in Florence's Strozzi Palace was sponsored by the Italian collector Francesco Romano.

Two years later, when Helsmoortel set sail for the United States, it was because he was "attracted by the new, unknown world.

"I felt there was a future in art in the United States, that it would be in the forefront of art movements, like Spain and France and England had





Massive yet delicate might aptly describe the work of Robert Helsmoortel. At left, "Universe," 11-ton concrete sculpture at Miami's Forte Plaza. Above left, two views of the model for "Elegance," a form to be done in bronze or concrete. At right, the artist with a bronze entitled, "Repos".

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been in the past," he remembers.

Before leaving for the United States, Helsmoortel had completed several projects for public buildings, among them a mural for the Ingeco Building in Barcelona, another for the Century Building in Antwerp and two large murals for the Fabrimetal and Banque Nationale pavilions at the 1968 Brussels World's Fair.

His largest work was a 900-footlong, 33-foot-high mural at the entrance to the World's Fair in the Pavillon du Gaz.

His arrival in the United States signaled new directions for his work. He became deeply involved in art as it relates to architecture, as previously he had been primarily influenced by classical art.

Helsmoortel's work, mostly sculpture, ranges in size from tiny table-top pieces to 27-ton sculptures which adorn the facades of massive buildings. His art is designed as a counterpoint to the buildings themselves. The "balance of forms," he says, is as important in sculpture as in architecture and music.

Although Helsmoortel's work has evolved from primarily representational to abstract, he hasn't changed the way he works. "The basis of creation," he says firmly, "is constant work." His is a disciplined approach, quite the opposite of the popular fantasy of the artist who starves in his Parisian

garret and whips out a masterpiece in a blinding flash of creativity. That, says Helsmoortel, is 'just unrealistic.'

"The artist is a craftsman and must train like an athlete to do his best. If you want to do anything well, you must give your whole attention to it. It is a demanding life, but it gives much peace and satisfaction.

"The act of creation of an art work is a problem that only you are faced with, that only you can solve. It is a lot of responsibility and usually not much money. Of course everybody needs money. Moliere said everybody needs soup. But money cannot be the true goal," cautions Helsmoortel.

That process of creation is a slow,



Robert Helsmoortel has become involved in art as it relates to architecture. "Unity" on facing page is a polished aluminum, 14-inch scale model for an eight-foot sculpture now in the Art Museum of Chicago. Above, the 8½ foot tall "Odyssey," made of anodized aluminum and lucite, owned by a Palm Beach collector. At right, the sculptor finishes the welding process for the metal skeleton of the 11-ton "Universe," seen on page 52.



Photos by John Haynsworth

laborious process for Robert Helsmoortel. When he begins to work on a new piece, he has in mind what he calls "a vague notion, a hint of a form."

"Uncovering the proper form" may take months of study and pondering on his part. Like the diamond cutter who closely examines every facet of a gem before he cleaves it, Helsmoortel pores over tiny forms, studies of the intended sculpture, for long periods of time before making the decision as to the final form of an art work.

One factor which influences his decision on the shape of the sculpture is simply logistics. Since many of the works are huge, the problem of transportation, for instance, must be considered. Each sculpture must be planned so that it can be moved to its intended site, that it can be loaded onto a truck and won't be too tall to go under overpasses along the route to its new home.

Another problem which Helsmoortel faces with his giant outdoor sculptures is high storm winds which can topple less-than-sturdy structures. So the artist takes his proposed designs to engineers who give him the specifics of what a particular design can and cannot withstand.

To leave Helsmoortel free to spend most of his time on his art, other details of his life are efficiently managed by his wife Julia, whom he met when she was on vacation in Florida in 1964. Mrs. Helsmoortel helps her husband with research for his work and organizes all the myriad details which attend keeping homes and studios in Palm Beach, Southampton and London. But she always has time to cast an appraising glance at the work being turned out by her husband, who calls her "my best critic and my best friend."

If Robert Helsmoortel couldn't be an artist, he thinks he would be a carpenter.

"I would still want to work with my hands," he comments thoughtfully. "I don't really care as much what I'd do but that I'd do it well."

The Helsmoortels keep the three residences because, as he puts it, Palm Beach is such a pleasant place to work, Southampton is near New York, a center of the art world, and London is a "vital center for all the arts — I don't want to lose contact with that side of the world."

Helsmoortel's recent commissions include a bas-relief mural in the Ameri-

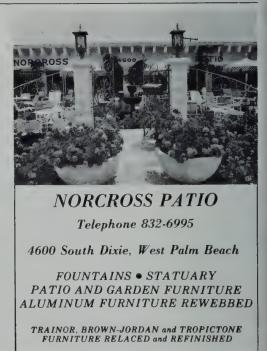
can Airlines terminal at New York's Kennedy Airport, paintings in New York's Time & Life building, a 60-foot aluminum sculptural screen at the Place Ville Marie at the Montreal, Canada, Trust Company, a painting for the Morse College Library at Yale University, and an aluminum sculpture-mobile in Fort Lauderdale.

Other recent commissions include a 27-ton fiberglass sculpture at Peachtree Center in Atlanta, an aluminum sculpture in the Alcan Building in London, a metal sculpture at Palm Springs General Hospital in Hialeah, Fla., and an 11-ton metal sculpture at Miami's Forte Plaza.

The Art Museum of Chicago purchased *Unity*, an eight-foot Helsmoortel sculpture, for its collection

Helsmoortel's art has been exhibited at galleries in Switzerland, Paris, London, Brussels, Italy, Montreal, Toronto and Halifax. In the United States, his work has been shown at Palm Beach's Hokin Gallery; Galerie Seligman and the Poindexter Gallery in New York; Parrish Art Museum in Southampton; the Art Alliance of Philadelphia, and Gallery Manhattan in Los Angeles.





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Colony Hotel Palm Beach Tel. 305/655-5430 Southampton Jobs Lane Tel. 516/283-1017 16A East 62nd Street New York City Tel. 212/753-2235 It's been some years since I was in Rome dining on gnocchi in a favorite trattoria, but the memory of this simple dumpling, bathed in butter and topped with cheese or tomato sauce, has never faded.

One of Northern Italy's most celebrated dishes, gnocchi is the Italian dumpling. Gnocchi di Patate is Italy's version of the potato dumpling, and another familiar one, especially in Rome, is made of semolina or farina, the tiny particles sifted from durum wheat, which is the wheat used in the making of the best quality pasta.

The French variant uses pate a choux (cream puff paste) instead of flour or semolina — all are glorious additions to one's cooking repertoire.

You will find gnocchi on many restaurant menus that feature Italian, French or Continental cuisine, but the preparation of this dish in the home kitchen is not complicated.

Use firm, dry potatoes, and use just enough flour to make a dough, because the moisture in potatoes varies. Left-over mashed potatoes are not recommended. They should be freshly cooked and a little warm. Gnocchi dough is best when made shortly before poaching, but after poaching the dumplings may be refrigerated or frozen. Gnocchi are a delicious accompaniment to a meal, or can be served as a main course topped with Mornay or tomato sauce. In Italy they are often served in small portions (relatively speaking) as the pasta course.

GNOCCHI DI PATATE

(Potato Dumplings)

2 lbs. potatoes 2 egg yolks 1½ tsp. salt 1 c. flour (about) 1 tbsp. melted butter

Cook potatoes in boiling, salted water until tender. Drain and peel. Return potatoes to saucepan and shake over low heat until dry. Mash until very smooth. Add the butter and beat in egg yolks and salt. Gradually add flour to make a dough.

Knead on a lightly floured board until smooth. Working with a portion of dough at a time, roll out, on a lightly floured surface, finger-thick ropes about %-inch in diameter. Cut into ½ or 1-inch lengths. Drop gnocchi into boiling, salted water, a single layer at a time, and cook until they bob up to the surface. Remove with slotted spoon.

Drain and transfer to a buttered

baking dish or other ovenproof dish and keep warm until all are cooked. Dress with melted butter and grated Parmesan or Romano cheese. If desired, place under broiler for a moment, or serve at once. For a main dish serve gnocchi with your favorite plain tomato sauce for spaghetti.

GNOCCHI ALLA ROMANA

(Semolina Dumplings)

1 qt. milk 1/8 tsp. nutmeg 1 tsp. salt 4 or 5 tbsp. butter

1½ c. semolina or Cream of Wheat 3 or 4 eggs ½ c. grated Parmesan or Romano cheese

Put a Little Gnocchi in Your Life

By ROSA TUSA

Heat the milk, salt, nutmeg and 1 tablespoon butter until it comes to a boil. Gradually pour in the semolina or Cream of Wheat, stirring constantly to prevent lumps until thickened (about 10 minutes). It must be very thick. Remove from heat. Stir in the remaining butter, cheese and the well-beaten eggs. Pour the mass into a buttered baking sheet to a depth of ½ inch, or spread on a marble slab or wet board. Chill until firm.

Cut into rounds with a biscuit cutter or small can, or cut into squares, if preferred. Place the circles or squares in a buttered, shallow baking dish, slightly overlapping in rows. Sprinkle with Parmesan or Romano cheese, dot generously with butter, then place in 400 degree oven until lightly browned.

GNOCCHI SPINACH ROLL

Filling:

1 package frozen spinach ½ c. Parmesan cheese ½ lb. ricotta cheese, ¼ tsp. nutmeg

well drained ¼ tsp. ground black pepper Cook the spinach, drain well and

chop very fine. Mix in the ricotta and Parmesan cheeses, nutmeg and pepper. Beat until smooth.

Make the dough for Gnocchi di Patate using about 2 cups flour. Knead until smooth. Roll out on a lightly-floured surface into a thin, 14-inch square. Spread the above filling on the dough about ½ inch thick. Roll up like a jelly roll.

Place in a piece of cheesecloth, or use a napkin, completely covering the roll. Very carefully lower into boiling water and cook about 30 minutes. Remove from water carefully, unwrap and drain roll. Let set a few minutes and cut into ³/₄-inch slices; transfer to a buttered serving dish and dot with butter and Parmesan cheese, or serve with plain tomato sauce.

GNOCCHI PATE A CHOUX

Prepare the potatoes as in regular potato gnocchi. Drain and peel. Dry out by shaking over moderate heat until all moisture is gone. Mash very smooth. Beat the warm pate a choux and the cheese into the mashed potatoes.

To make the pate a choux:

½ c. water ½ c. all-purpose flour 3 thsp. butter 2 large eggs ½ tsp. salt

In a heavy-bottom saucepan, bring water, butter and salt to a boil. When butter is melted, add the flour all at once, beating vigorously with a wooden spoon until the mixture leaves the sides of the pan and forms a mass. Remove from heat and cool for a minute. Make a well in the paste with the spoon, add one egg and beat hard for several seconds until it has absorbed. Add the other egg and beat again until smooth.

Now beat the warm pate a choux into the mashed potatoes. To form into dumplings, take tablespoonsful of the mixture and roll on a lightly floured board to form ropes 1 inch in diameter and about 2 inches long. Drop into simmering, not boiling, water and poach for about 15 minutes, simmering so the gnocchi do not disintegrate. When they swell to almost double they are done. Drain on a towel and serve with butter and cheese or with Mornay sauce.





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WALKING AROUND

(Continued from page 33)
Are They More Nutritious?" We missed six green lights at a crosswalk as we stood there dolefully reading such phrases as "fewer nutrients and more calories," "a significantly poorer source for most vitamins and minerals," and heartbreaking statistics indicating that some of this back-to-nature stuff has twice as much sugar as is good for you.

Reluctantly we scratched nature's cereals off our list. Not that we are bigoted in these matters. Where food is concerned we always keep an open mouth. But who's going to argue with *The New York Times*. Anyway, we figured, we could still get by with our polyunsaturated margarines and our cholesterol-free artificial eggs.

We strolled on to our three o'clock appointment with John A. Failla, M.D., our eye doctor, and while in his waiting room fell to reading an article in *Nutrition Today*. Here, to our consternation, we saw a noted biochemist quoted as saying he was "more worried about the possible carcinogenic effect of peroxidation by-products of the polyunsaturated fatty acids than he was about the atherogenic potential of saturated fat." Holy smoke! Here we had given up saturated fats to avoid heart attacks, and now we had to worry about polyunsaturates giving us cancer.

That's a real choice, that is. Back to the Gandhi diet.

If only Collier's were still publishing. We wrote about 75 articles for Collier's and we're burning to write the 76th: "Good Health is Bad for You."

Do you blame us? About all we had now was our artificial eggs. Our confidence shaken, we decided we owed it to our health (what was left of it) to consult Dr. Merey, the nutritionist, about those eggs.

"No, I do not approve," she said.
"The artificial eggs you are eating have too many additives. What you should do is just take a lot of egg whites and throw the yolks away. The whites won't hurt you."

Imagining scrambled eggs made out of just the whites, we inquired, "Wouldn't they look like soft popcorn?"

"Oh, no," Dr. Merey replied. "These are eggs, so you can color them yellow."

This posed no problem, our wife being a painter. Still, I imagine there is going to be hell to pay one morning when we appear at breakfast with a frying pan full of scrambled egg whites and ask her to paint them yellow.

-Howard Whitman

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CALIFORNIA

(Continued from page 24)

ladies-in-waiting served as junior hostesses. Included were the Adams' daughter, Miss Janice Adams, and Miss Rebecca Ballentine, who is the niece of Mrs. Glen McDaniel (past president of Diadames; she and her Diadon Glen were the former owners of the palatial residence where the party was held).

Waiters costumed in Roman togas transplanted from famed Chasen's restaurant (as was the epicurean dinner) to serve goblets of Greco di Tufo during the reception. The grape for this wine grows in the same 2,000 feet above sea level area where the Falernum grape, with its almond-like flavor, was grown during the time of Augustus Caesar. The gustos, or hors d'oeuvres, served at the party consisted of fresh Bluepoint Oysters Cicero, Jumbo Shrimp Virgo and Cracked Crab Horace. Absent, however, were the delicacies of the times, sow's udders, jellyfish, boiled tree fungi and sea urchins.

Chairman Gabriele Murdock thoroughly researched the epicurean menu for an ancient Augustan feast, assisted by her committee, Diadames Mrs. John Canaday, Mrs. Kenneth Noble, Mrs. Ferdinand Mendenhall, as well as Mmes. Adams and McDaniel.

The cena, or dinner, was held in the pink grand loggia of the Anderson home amid Greek-Roman columns and heroic statuary. Massive centerpieces festooned with myriad clusters of grapes, roses and carnations (a favorite flower of Caesar's era) and baroque silver candelabra graced the tables.

Guests were given napkins as they entered, a Roman custom said to assure cleanliness. There were no peacock feathers, however!

Dinner consisted of Glazed Fillet of Turbot Romano, Roast Suckling Pig Augustus (carried in with great pomp and ceremony), Sage and Onion Dressing Marc Antony, Mushrooms with Fresh Peas Pompeii, and the seciendae monsae, or dessert. The latter consisted of a tremendous cart of dates, wine cakes, fruit tarts, nuts and a great variety of fine cheeses with fresh fruit. In Roman days, boiled ostrich, flamingo boiled with dates, and roast parrot might have been added to the entree.

Mrs. Murdock's well-researched comments before each course were supplemented by sommelier and Diadon John Brown Cook as he presented the vintage wine that accompanied each savory course.

Attending the gala party were Mrs. George Getty II, with Judge Mat-



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Diadames president Mrs. Lawrence Adams, left, at the 'Augustan feast' with hosts Mr. and Mrs. John E. Anderson and, far right, Mrs. David H. Murdock, chairman of the gala evening.

thew Byrne, Mr. and Mrs. James F. LeSage, Mr. and Mrs. Robert Johns Clark, the Henry E. Singletons, Mrs. David Chasen (Maude Chasen is now the proprietor of the famed Chasen's) with her daughter and son-in-law, the Thomas L. McKays.

Also, Mr. and Mrs. Fred Nason, Mr. and Mrs. Wilfred von der Ahe, Mr. and Mrs. Charles P. Skouras Jr., Mr. and Mrs. Franklin Pollock, Mr. and Mrs. James C. Hoover, Mr. and

Mrs. Howard Tullis, Mr. and Mrs. Alfred A. Hunt, and many more.

Mrs. George Hugh Irvin was a veritable Grecian Diana in a striking green crepe draped gown and 2,000-year-old Greek jewelry, recently redesigned by Knossos of Athens, Mrs. Aristotle Onassis' jeweler.

The resplendent evening was capped with entertainment in the era's fashion with harpist, musicians and belly dancers. \Box



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Palm Beach in Pictures







Above, Mrs. Stephen Sanford and Albin O. Holder. Other Governor's Gala-goers included, left, Robert Leidy (standing), Mrs. Guilford Dudley Jr., and Mayor Earl E. T. Smith. (Kaye)

At the Governor's Gala at the Poinciana Club, above, the Enrique Rousseaus. Right, Mrs. John R. McLean celebrates the club's 'first birthday' with Phillip de Alba. (Kaye)





Former ambassador and Mrs. Guilford Dudley Jr., were among honored guests at the Gala. (Kaye)







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TEXAS

(Continued from page 28)

were co-hosts at a large table with the Edward G. Wallaces, Londoners Margo Lorent and Patrick Seargant (guests of the Finkelsteins and Wallaces), Charles T. Bauer (president of Houston Grand Opera Association) and Mrs. Bauer and the Jack Blantons.

Young ladies bowing as representatives of opera companies were Misses Holly Hughes of Denver (for Central City), Katherine Lloyd of Albuquerque (for Santa Fe), Lisa Francis of Dallas, Donna Thomason of Kansas City, Mo., Laurin Mastin of Fort Worth, Mary Hyland Brown of New Orleans, Chloe Winterbotham of Lake Forest, Ill., (for New York Met), Heather Douglass of San Antonio, Sherilyn Fletcher of San Diego, Lisa Bergman of Seattle, Elizabeth McLean of Shreveport, Linda Lowary and Melissa Lyon, both of Houston.

Bright lanterns, bamboo, and multicolored Japanese fans contributed to the Far East feeling of the supper dance in San Antonio's Villa Fontana after the opening performance of *Madame Butterfly*.

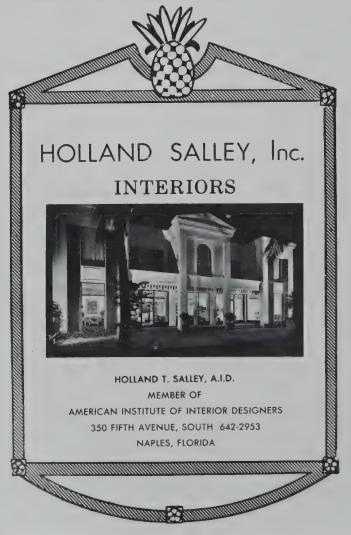
It was a delightful affair, and

chairman Mrs. Joseph Goldzieher and her assistants Mrs. Gerhardt J. Mayer and Mrs. George Livesay were showered with compliments from pleased participants, including Mrs. Oran Kirkpatrick, whose generous gift helped make the Puccini production a reality.

The gracious donor — a life-long patron of the arts — had herself pursued an operatic career in Italy and Vienna as Lois Farnsworth Kirkpatrick — Cio-Cio San was her favorite role. Since returning to San Antonio nearly three decades ago she has never missed one of the San Antonio opera productions.

A reception in her honor followed the second performance of *Butterfly* when the Women's Committee and the "Opera Supermen" joined forces to pay tribute to the woman who has done so much for the arts in San Antonio.

Formed about 20 years ago, the "Supermen" act as supernumeraries for all San Antonio opera productions. Handsome Howard Ferguson, who is also a super host, arranged the party which was in the special room set aside for the "Supermen" in the Theatre for the Performing Arts.



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(Continued from page 35)

George S. Kaufman — and his friends is a book you must read for yourself. His work in the theater is not all this biographer tells. We learn of the boy-victim of a mother whose personal phobias made him a life-long hypochondriac.

We learn of a marriage in which his wife was his greatest helpmate so long as he stayed out of her bed. (Even-

'. . . he is a very painsgiving man'

tually, he was heralded as a "male nymphomaniac.")

Kaufman was headlined in one of the most embarrassing scandals of the day when a movie queen, Mary Astor, proclaimed him (in lavender ink in excerpts from a published diary), "I am still in a daze . . . a kind of rosy glow. It is a beautiful, glorious glow and I hope my last love. I can't top it with anything in my experience."

As Meredith writes, "Suddenly the

embarrassed playwright (was thrust) into the position of the most celebrated national lover."

Personally, I have often wondered, along with many others, I'm sure, what a wife does in such a situation. Beatrice Kaufman was more than equal. Said she, "George is a good husband. I love him very much. He is in love with me no matter what may happen. . . Please don't ask me about Miss Astor. She is a film actress. She kept a diary. Very stupid, that."

I have often puzzled as to what Mrs. Shakespeare said when, in his will, the Bard of Avon left her his second-best bed.

George S. Kaufman has often been compared to Shakespeare, who also rewrote "a lot of other people's plays because he wanted them to be successful in his theater."

Kaufman has been called by some "a lightweight," but as Meredith says, "In 1969-70, only three authors received more productions of their plays in the United States — and they were the classic playwrights Shakespeare, Shaw and Chekhov. Kaufman tied with Moliere for fourth place."

Of him I sing.



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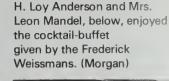
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At the second international backgammon tournament at the Breakers Hotel: left, Talbot Speer and Lorrie Mickle; below center, tournament director Alexis Obolensky Jr., with co-chairman Mrs. George Schrafft; below right, Minna Buckmaster and Alexis Obolensky Sr. (Davidoff)











Above, hostess for a cocktail-buffet, Mrs. Frederick Weissman (right) greets Mrs. Albin Holder. (Morgan)





At the Frederick Weissmans' party, Mrs. H. Loy Anderson, left; above, Mrs. Woolworth Donahue chats with the host. (Morgan)

Palm Beach in Pictures





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(Continued from page 49)

tled between a great mall and Lake Paranoa.

A short drive northward leads to the University of Brasilia with its enormous columned core that points the students to the rather handsome, futuristic library and cultural center. Along the return route to the city center, one passes the National Theater in the form of a huge truncated pyramid with its great stone-studded facade textured with shadow and light. Also facing the esplanade is the Itamarati Palace that houses the Ministry of Foreign Affairs. Its elegant, razor-thin arches are a magnificent example of modern use of concrete. The building is reflected in a handsome pool on whose silver surface seems to float the Meteor, a 50-ton Carrara marble sculpture by Bruno

Last of Brasilia's great monuments to be seen and saved for a leisurely visit is the Cathedral, designed by Oscar Niemeyer, and dedicated in May, 1970. Outside, the viewer is first struck by the tower in the form of a sweeping crown of huge concrete ribs that carry a giant cross above a flat, red plain. To one side is what appears to be a gigantic flat disc pebble that is actually the windowless baptistry. The visitor enters the Cathedral by passing between giant statues of the Four Evangelists, then descending a long incline tunnel that opens dramatically on the circular underground interior which covers 32,300 square feet. The dish-shaped floor is faced with marble illuminated by hundreds of pale violet stained-glass panels set between the huge concrete ribs of the vaulting. From the peak hang three enormous cast-aluminum flying angels that weigh several hundred tons each.

Visitors to Brasilia will probably stay at one of the hotels grouped at the Television Tower end of the esplanade. Largest is the 670-room Nacional Hotel. Perhaps the most elegant are the Torre Palace and Heron Brasilia Palace. Smaller and attractive are the Alvorada and Diplomat. Besides the fine hotel restaurants, there are La Chaumiere, Restaurant Chines, La Cachopa, and the File de Frango.

Brasilia is about three hours flying time from the nation's first capital, Salvador da Bahia. The jet flight can be made via Varig, Vasp, or the delightful domestic airline, Cruzeiro do Sul. Travelers are invariably enchanted from the start by the venerable city sometimes called Salvador, often simply Bahia, name of the federal district.

Four-centuries-old Salvador da

Bahia is most handsomely situated on low hills faced with 200-foot cliffs and appealing beaches bordering the Baia de Todos Santos (Bay of All Saints). A number of delightful islands, including Mare, Frades, Madre de Deus, and Itaparica, face the shimmering Atlantic and protect the very popular beaches of Itapagipe, Boa Viagem, Canta Galo, Ondina and Amaralina.

'Rio de Janeiro simply assaults the senses . . .'

Historic Salvador is the country's colonial capital that now boasts about 1½ million inhabitants. Nearby is the spot where the Portuguese Admiral Pedro Alvares Cabral discovered Brazil in April, 1500. Today, the state of Bahia is an important producer of cocoa, tobacco, cotton and sugar cane, as well as oil.

Salvador remains, however, a significant cultural center, and is celebrated for its more than 200 churches. The city has carefully retained and restored its colonial baroque architecture that is the glory of mansions, churches, fortresses, squares and gnarled, cobblestone streets.

Poetry lingers in every byway in Salvador's old quarter that centers on Praca da Se with its fountains, great trees and several churches, including the famed Cathedral, one of the oldest colonial structures. A short walk down the Rui do Bispo with its baroque facades leads to the San Francisco Church and Monastery, founded in 1587. The church interior is a masterpiece of rosewood carving, covered with gold leaf and highlighted by numerous painted figures. The nearby Carmelite cloister, built in 1585, has splendid blue and white scenic tile facing, and the vestry is considered a marvel of colonial art, unique in the Americas.

Another favorite stroll in the old quarter is down Ladeira do Pelourinho (Pillory Lane), where slaves were whipped in olden times, and where now one may enjoy some of the finest Portuguese architecture. From Largo do Pelourinho — the meeting spot for three winding streets — is a superb urban vista of Casa do Pelourinho, several churches and numerous bright pastel townhouses with their gleaming white trim. Nearby is the charming Hotel Pelourinho where a double room



The futuristic Hotel Nacional dominates the skyline at Gavea Beach, just south of Rio.

is about \$20. Atop another nearby hill is the Pousada do Convento do Carmo, a Carmelite cloister now converted into a luxury hotel where double rooms start at \$36.

Salvador has many marvels to fascinate the visitor, not the least of which is just wandering through the streets. There are several museums, the most exceptional being the Museum of Sacred Art, the most complete in South America. Another favorite spot is the Mercado Modelo — an incredible marketplace where it is said to be impossible to leave without a purchase. At one end is the famous Phoenix Cantina, a stand-up bar that serves several dozen kinds of delicious rum. Perhaps Salvador's greatest joy is a tour of the beaches - some 37 miles long - that includes rare sights of 16th century Fort Monte Serrate and 17th century Fort Santo Antonio da Barra, impressive Itapoan Lighthouse, rock-framed Ondina Beach and the lovely Garden of Allah Beach with its coconut grove.

An 850-mile flight southward brings the traveler to Rio de Janeiro, known as Cidade Marvilhosa (Marvelous City). This site on the Bay of Guanabara is an incredible composition of grand mountain outcroppings, sweeping beaches, handsome lagoons, islets, and Lake Rodrigo de Freitas. The marvelous backdrop is Boa Vista Peak and the Forest of Tijuca.

Rio simply assaults the senses. One is captivated by the dazzling beaches of Copacabana, Ipanema and Leblon. Never before have apartment buildings looked so beautiful and the girls are truly lovely in string, bikini, or even bathing suits! Surfside terraces are for lingering.

The spectacular scene is difficult

for the eye to encompass. Pao de Acucar (Sugar Loaf) is a rock mount marvel, 1,300 feet above sea level, that can be reached by cable car. Corcovado (Hunchback Mountain) is the natural half-mile-high pedestal for the 125-foot statue of Christ the Redeemer, the work of Heitor da Silva Costa and Paul Landowski.

Without doubt, the best view, never to be forgotten, is by Atlantica Air Taxi. About 180 miles can be covered in an hour which costs \$165 for a plane holding five persons. Sable-liners and Piper Chieftains unfold not only Rio but also the 17th century town of Paraty, and 30-mile-long Araruama Beach to the north. The physical setting is a symphony of mountains, forests, and sea.

Coming down to earth, visitors have to pick a hotel, probably on or near a beach. Just south of town at Gavea Beach are three hotel giants, the Nacional, the Rio Sheraton and the Intercontinental. At Copacabana, top spots are the Palace, Leme Palace and the Excelsior, while the long-time favorite in town is the Gloria.

Rio is sensuous fun city, starting with the grand beaches that surprisingly begin to fill at 9 a.m. Morning excursions are usually to high points for best vistas, since haze often gathers from midday onward. A favorite spot is Alto da Boa Vista with the Tijuca Forest, and closeby Vista Chinesa with its spectacular view over the entire city. Tops among a dozen museums are the National Fine Arts and the Museum of Modern Art. Another delightful haven is the Botanical Garden, created in 1808 by Prince Dom Joao VI. Its 123 acres have about 7,000 species of trees. Don't overlook boat excursions on the bay. Maracana Stadium (world's largest soccer arena that seats 150,000), the beautiful Jockey Club Brasilerio and the grand Municipal Theatre.

Speaking of the nights — they really last half a day in Rio — ever-present samba rhythm and strong beat music are one of the city's unique delights. Most hotels have bands, but boites and spots abound in Copacabana and Ipanema. Lord Jim, The Black Horse, and Number One are typical. Shows and music are also tops at the Canecao and the Katakombe, plus, of course, the samba schools that can be visited on an occasional basis (hotel concierges have lists of rehearsal hours).

The song of Brazil echoes on. Memories of the three capitals, Brasilia, Salvador, and Rio, give full harmony to the siren song that draws visitors repeatedly to Brazil.



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(Continued from page 42)

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And Pauline Trigere works hard at achieving every bit of it.

"I have to work at being me," she says with characteristic exuberance. "It's not something that simply would happen every morning if I just let it go."

Pauline lets nothing go. From her daily regimen of morning yoga exercises to the tiniest detail of a fashion design, she is actively involved in virtually everything that touches her life. The key word is active. "I'm demanding, difficult to work for," she says matter-of-factly. "I have tremendous energy. I wear people out who are around me. I work harder now than I did 15 years ago. The business has grown, there are more personal appearances . . ." Her sentence hangs unfinished as she goes off to investigate an eruption of giggles from models who were being photographed wearing her latest designs. She'll tolerate no foolishness that might mar the deceptively simple, classic elegance that is the essence of Trigere fashion.

Pauline has been a take-charge person all her life, even as a little girl in Paris, where she was born and where she learned cutting and fitting in her father's dressmaking and tailoring shop. When she and her family, including her two infant sons, arrived in New York in 1937, their final destination was to have been Chile, where they intended to ride out the war in Europe. But Pauline fell in love with the city and decided to stay, and the rest of her family elected to remain with her.

It was in 1942, just after Pearl Harbor, that Pauline introduced her first collection. It consisted of 11 dresses, and Pauline worked on every one of the 100 or so that were sold. "When I started, I had to do everything myself — cutting out dresses, wrapping packages for mailing, even running the elevator after the building closed at night. I have the feeling that young people who are trying to break into this business consider such menial tasks beneath them. I did it to survive."

The base on which Pauline built her fashion reputation consists of highquality fabrics and simple designs that retain their freshness for years. And, of course, there was talent. "But with the talent there must be perseverance," Pauline says. "Along with an eye for design and fabric must be good health, the capability of giving a tremendous push four or five times a year to create a collection for each season. Anything that involves creativity can't be regimented into a neat block of hours."

Actually, she never really stops working. "When I wear a garment, I see how it manages when I get into a taxi or seat myself in a theater," she says. "I find that the world of designing can't be detached from the world of living."

From that first collection of 11 dresses in 1942, the house of Trigere has expanded into all sorts of women's fashion, including dresses, coats, trousers, scarves and fur hats, plus jewelry, men's ties and, beginning a year ago, a fragrance called Trigere.

Adding a line of fragrances is a trend among designers, but Pauline was slow in joining. "I had been approached several times through the years by people who wanted to make a fragrance for me, but I didn't like them. Finally we developed the fragrance ourselves. I knew what I wanted — I tried out 300 or more scents before I said, 'That's it!' It took three years."

And, true to form, Pauline spent a great deal of time designing the packaging for her fragrance, which is available as perfume, cologne, soap, bath oil, refillable purse sprays, and other variations. She finally settled on a simple (what else?) box in celadon green, which is a pale shade of Chinese origin. Why? "It melts into the color of anyone's bathroom," Pauline says. The perfume comes in a French crystal container with a gold Mayan turtle hanging from a golden string. (Pauline owns the original Mayan turtle, which is one of hundreds of jewelry pieces in the turtle design that has become her trademark, along with her green-tinted glasses. According to The New York Times, she owns 592 turtles but Pauline says that includes non-jewelry pieces.)

"I'm very late in expanding my line, compared to other designers," Pauline admits. "To just lend my name to all sorts of things would have been very easy, I assure you. But I want to control that which bears my name — it is all that I own, after all. Now, though, I think I can get into more things. I have my sons to do the leg work and the great deal of talking, talking — to bankers and retailers, for instance — that is necessary."

Two possible avenues of expansion

are men's shirts — which she designed a few years ago but which were dropped for lack of time for thorough promotion — and luggage. "I just hate pressing my clothes very often, so I've designed a special case that doesn't wrinkle them," Pauline says. She intends to offer them in three sizes for trips of short, medium and long duration. (Her distaste for pressing is an-

'Pauline has been a take-charge person all her life . . .'

other reason that she insists on very high-quality fabrics, which generally are more resilient.)

Undoubtedly, the Trigere name would be enough to launch almost any designer product. But Pauline isn't satisfied with that; she insists that everything must be the finest that she possibly can make them. "I find that success is very difficult to sustain," she says in her melodic accent. "Being suc-

cessful isn't a destination that you arrive at. It's a day-to-day thing."

Pauline teaches, on a volunteer basis, at the Fashion Institute of Technology in New York. "Some of the young people I see trying to break into this business make a few sketches and say, 'I'm a designer.' Well, they're not. I try to impress upon them that it is not one design that makes them designers. It's collection after collection after collection. You're only as good as your next collection."

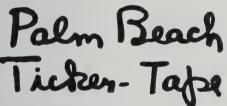
So, Pauline feels she can't afford to let up. Not only in striving for design excellence — she's won practically all the awards worth winning — but also in living her life as she thinks a famous designer should be living it. "In New York, I'm very conscious of being seen, so I feel obliged to always dress accordingly," she says. "I even feel guilty going around the corner to a movie wearing a babushka — what if I should meet somebody, I worry. It's annoying, sometimes. But this image-consciousness also keeps me going, gives me the motivation to look nice, to keep thin."

An excellent cook, Pauline limits herself to eating well only three days a week at most; the rest of the time she eats lightly, if at all. On the afternoon I visited her, she was served two small beef patties and a baked potato at 5 p.m. I took it to be an early supper, but it turned out to be lunch. "I forgot to eat at lunchtime," she explained.

Almost every weekend, Pauline retreats from the haute couture life of Seventh Avenue, shuts the door on her beautifully decorated Park Avenue apartment, and departs for her home — named La Tortue (The Turtle) — in rural Westchester County. There, away from the fast-paced world where she lives up to her image, Pauline does slow down, unwind and renew herself.

"I had a birthday not long ago, and I had my horoscope done," she says. "It said that I love people, love to do things, and so on. But it also said that I love my solitude. It's true. I go to the country just to get away. I don't worry about my hair, I wear my favorite old clothes, I garden and I cook a lot, and I eat."

But for Pauline, the Monday ritual of returning to the city and to her designing is never dreaded. It is embraced, as it always is with someone who thrives on living and working to the fullest.



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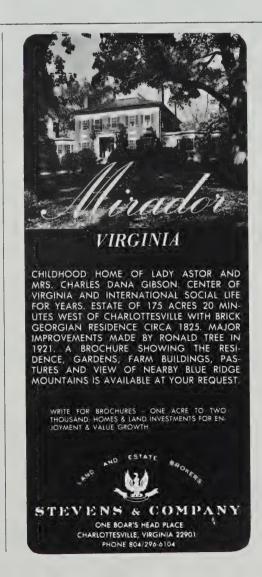
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PALM BEACH RESTAURANTS

(Continued from page 41)
THE BREAKERS

The Breakers' restaurants, like the hotel itself, reflect an era of a more gracious way of life. Few hotel kitchens today support a battery of talented At the Breakers, one can dine as reasonably or expensively as the pocketbook or the occasion demands. The Breakers Strawberry Cheesecake is just one of the many luscious desserts that make a selection at the pastry table a difficult one.



Testa's, on Royal Poinciana Way, is Palm Beach's oldest established restaurant. Founded in 1921, Testa's specializes in Italian food, and has a sidewalk cafe and a patio. (Purin)

chefs and commis, who produce many dishes that show evidence of painstaking cookery. Whatever your mood, be it dining in the elegant Florentine Room, dancing in the enchanting Starlight Room, having an informal luncheon and cocktails at the Beach Club, or a quick burger and French fries at the intimate Golf Club, the Breakers hospitality, atmosphere and gracious service will delight you.

The all-encompassing resort hotel, with its magnificent public rooms reflecting the artistry of the Italian Renaissance, offers great versatility and expertise for those wishing to stage private dinners and banquets. Henry Warren directs the food, beverage and catering departments which have attracted some of the world's oldest and most respected societies dedicated to the knowledge and enjoyment of fine food and wine. The Confrerie des Chevaliers du Tastevin meets here, as well as Chaine des Rotisseurs and the Wine and Food Society.

BREAKERS STRAWBERRY CHEESECAKE

This cheesecake is large, calling for a round, 18-inch pan 2 to 3 inches deep. Cut it down, if you wish, using a 10-inch pan. Do not use a springform since the cake is baked in a pan of water.

Cream together 1 pound cream cheese and 1 pound baker's cottage cheese. Add 8 eggs, one at a time, mixing after each addition. Add 1 pound sugar, a pinch of salt, a drop or two of pure vanilla and one 15-ounce can of unsweetened condensed milk. Add 4 ounces water and 4 ounces melted butter. Mix well with electric mixer.

Butter the sides of your pan and place a circle of parchment or wax paper in the bottom of pan. Pour in the batter. Bake in a pan of hot water in a 450 degree oven for 30 minutes or until a knife inserted in the middle comes out clean. Cool thoroughly on rack. Loosen sides if necessary, place plate on top and turn over carefully.

To make the strawberry garnish: wash and hull berries and place in a bowl. Pour 6 tablespoons Grand Marnier over them; add sugar to taste; stir and let marinate in the refrigerator for at least 30 minutes. Drain the juice and reserve about 2 cups.

To make the glaze, place 1 envelope of gelatin into a small saucepan. Sprinkle with 2 or 3 tablespoons water. Add the reserved juice and dissolve completely over low flame. Remove from fire. Use to top cake when nearly firm. Place berries on top of cake. Press ground macaroons on sides if desired.

NANDO'S

The gracious owner of the restaurant that bears his name has welcomed practically everyone in the area who dines out. It is one of the most popular eating establishments, and since it opened nine years ago, it has been a mecca for Palm Beach society. There is a strolling violinist, and the cocktail lounge has a piano bar where guests gather (and sometimes sing).

The decor reflects Nando's Italian background, but while the traditions of North Italian cookery are maintained with such delights as homemade fettuccine, cannelloni, tortellini and spaghetti, it is not an Italian restaurant. The Continental menu is rich with appetizers, seafoods, veal entrees and steaks and chops from the charcoal broiler.

Nando claims to have originated in 1947 the scampi recipe that is so popular everywhere. It happened at Nando's Miramar on Long Island, and the fame of the dish spread when Gourmet magazine requested the recipe. He suggests using the scampi sauce for fish and seafood other than shrimp. Here is his recipe for one quart.

NANDO'S ORIGINAL SCAMPI SAUCE

Melt 1 pound of butter but do not brown. Add 4 ounces fresh lemon juice, 4 ounces dry white wine, 2 ounces chopped shallots, 1 ounce chopped garlic, 1 teaspoon chopped tarragon leaves, and 2 ounces wine vinegar. Add salt and pepper to taste and 1 ounce of fresh chopped parsley.

After all ingredients are added, blend with a whip. Do not cook. To store, keep in refrigerator tightly covered. When ready to use, place as much

Afromobiles'

as you need in a double boiler and heat at low temperature. Use on broiled shrimp, with frog's legs, pompano, snapper or any prepared fish of your choice.

TA-BOO

Ta-boo restaurant, in the same location on Worth Avenue for 34 years, keeps memories alive for many in the area. Since the late Ted Stone opened its doors on a December evening in 1941, the restaurant has been a favorite rendezvous and setting for parties and gay gatherings. Presidents, ambassadors, royalty, figures in the arts, social, and sports worlds, as well as scores of ordinary people have wined and dined in the club-like atmosphere.

Legend has it that Ta-boo acquired its name fortuitously when Stone was having drinks at the bar with friends who were cheerfully making suggestions. "No - that's taboo!" Stone would say each time a new name was offered. Finally, after repeated rejections with "that's taboo," someone suggested, "Why don't you call the place Ta-boo?"

A Continental menu emphasizes the Italian, French, and Florida seafood dishes. Cannelloni and veal piccata are specialties, as well as a Pate du Chef, which is the pride of Ta-boo. Chef Robert Heggli gives the recipe for the popular cannelloni.

CANNELLONI TA-BOO

Meat Filling:

2 small bay leaves 2 lbs. lean ground pork 4 garlic cloves, finely shoulder 2 lbs. lean ground beef chopped (or veal and beef mixed) Salt, thyme, pepper,

1 lb. chopped spinach oregano

0il (defrosted and squeezed dry) ½ c. flour 3/4 small can tomato paste 2 c. dry red wine 3 medium sized onions. 1 qt. beef stock

Tomato Sauce:

1 small onion, chopped 24 ripe tomatoes, or use 4 leaves fresh basil canned plum tomatoes, (or ½ tbsp. dry) drained and chopped Salt, pepper 1/4 small can tomato paste

Bechamel Sauce:

3 egg yolks ½ gal. milk

finely chopped

½ c. Parmesan cheese, grated 1 c. flour Salt, pepper, nutmeg ½ lb. butter

First, cook 24 manicotti shells in rapidly boiling salted water with ½ cup vegetable oil for 6 minutes. Drain and cool. Cover with wet towel.

To make meat filling: in a little oil, saute ground meats until well done. Drain. In another large pan, saute onions and garlic in a little oil. Add tomato paste, pinch of oregano and

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thyme; add meat and sprinkle flour over all. Cook over low heat until flour is well absorbed. Add beef stock and wine. Cook over moderate heat until mixture is very thick. Add spinach and cook two more minutes. Add salt and pepper to taste.

To make tomato sauce: if using fresh tomatoes, skin and remove seeds. Chop. Saute onion in a little olive oil, add basil, saute slightly, then add tomato paste and chopped tomatoes. Simmer over low heat until mixture has reduced and thickened. Season.

To make bechamel sauce: heat milk. Melt butter in another saucepan. Add flour and cook without browning until it bubbles. Add boiling milk and whisk vigorously. Season and add a dash of nutmeg. Let cook over low heat until thickened, about ½ hour. Strain. Beat yolks slightly, and add a little of the sauce gradually while beating. Add yolk mixture to rest of sauce. Add ½ cup Parmesan. Sauce should not be too thick — if necessary, add more milk.

Stuff manicotti shells with meat mixture and arrange in rows in buttered, heat-proof dish. Top with tomato sauce. Pour bechamel sauce over that. Sprinkle Parmesan on top. Bake at 375 degrees for about 5 minutes, then reduce heat to 350 for another 15 minutes, until cheese melts and top is golden brown. Make this dish in advance, all except the baking.

TESTA'S

This is the town's oldest established restaurant. Papa Michele Testa arrived in Palm Beach in 1921 and operated a small soda fountain in the old Garden Theater, now Trosby Galleries. A few years later, the Testa family moved two doors east into what is now Peter Dinkel's. They shifted up the street to their present location at 221 Royal Poinciana Way in 1946, and their sidewalk cafe, intimate dining room and garden patio have been delighting patrons ever since.

From the early days when wintering guests would drop by in their bicycle-powered Afromobiles for a soda or limeade or pastry, the menu has grown to include seafood, steaks, and a bevy of Italian specialties, including homemade pastas. "Everything is as nice as mother makes it — our home cooking is the best," states a homey sign at the entrance. Testa's strawberry pie is a must — all the baking is done in the restaurant kitchen. Michael Jr., and his

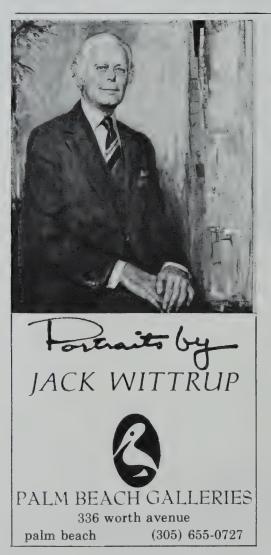
sons-in-law run Testa's now, although Papa, 87, with an apartment above the restaurant, is not far away. Make a reservation if you want a table on the sidewalk or patio. Spaghetti Testa is popular with the luncheon crowd:

SPAGHETTI TESTA

Dice some cooked chicken, mushrooms and green pepper in desired
amounts, using 2 parts chicken to 1 part
each peppers and mushrooms. Saute in
a generous amount of butter until mushrooms and peppers are done but still
slightly crisp. Add half-and-half cream
to cover. Season with salt and pepper,
and thicken with beaten egg yolk. Cook
spaghetti and drain. Mix with above.
Place in shallow casserole or baking
dish. Top with grated Parmesan cheese
and glaze under broiler until lightly
browned.

WHISTLING OYSTER

The Whistling Oyster is spending its first winter season in Palm Beach, and if you are familiar with the restaurant in Ogunquit, on the southern Maine coast, you will know that they are noted for simple and elegant food and service. In Maine, the restaurant is in an atmospheric and rambling old house; in Palm Beach, it replaces the Royal







Poinciana Restaurant (before that, Schrafft's) in the Royal Poinciana Plaza.

Despite the name, it is not a seafood place. The restaurant was founded in 1907 when the original owner, Phoebe Scott, read the yarn reported in *Punch* that an innkeeper in London in 1834 found an oyster which whistled sea chanties in his kitchen late at night.

'reflect an era of a more gracious way of life . . .'

You won't hear an oyster, let alone see one, unless you order the Breast of Chicken in an oyster cream sauce. Captain Blight's Delight, a creme soup with seafood base, Crabmeat Snug Harbor, fresh snapper and fresh fish of the day are among the items that will satisfy nautical appetites — and oh yes, a lobster salad on the luncheon menu (\$10.50) composed of fresh-picked

Maine lobster and freshly made mayonnaise. Boneless Duckling Flambe and a sit-down Sunday brunch are other features

While many of the Whistling Oyster recipes are well-guarded secrets, the present owner, John Parella, gave in on their famous Whiskey Pie:

WHISKEY PIE

Line a glass pie plate with cookie or graham cracker crumb crust and chill it. Beat 6 egg yolks until they are light; add 1 scant cup of sugar and continue beating until well blended. Soften 1 tablespoon of gelatin in ½ cup cold water and dissolve it over low heat. Bring it to a boil and pour over the egg-sugar mixture, stirring briskly. Cool. Whip 1 pint heavy cream until stiff and fold into egg mixture. Then mix in 1/2 cup of whiskey. Cool the mixture until it begins to set and pour into the prepared pie shell. Chill until the filling is firm. Sprinkle the pie generously with shaved bittersweet chocolate curls or finely chopped pistachios. Garnish whipped cream and serve cold.

LA CREPE DE PAIMPOL

You needn't go to Brittany to enjoy the celebrated Breton crepe. Almost hidden away on the corner of South County Road and Chilian Avenue is a charming French crepiere, named for the fishing town on the North Breton coast where the crisp, paper-thin creation was first made. It is fun to watch the ceremony of spreading the batter on the hot griddle, so don't be shy about leaving your table for a peek. Your hosts, Marcelle and Gaby, and their daughter Michele, will welcome you for luncheon or dinner at the intimate restaurant.

There are 27 crepe dishes to choose from — from Chicken Bechamel to Mushrooms Bechamel and Cheese. There are also omelets and egg specialties for luncheon guests, and a medley of dessert crepes as well as other rich desserts. In the evening, the "Delices de la Maison" include Coquille St. Jacques, frog's legs, and cheese fondue for two. Imported Swiss gruyere cheese is used for the popular onion soup, fondue and crepes. Madame and Monsieur dictated their recipe for a specialty of the maison — poached eggs in a mushroom and red wine sauce:

LE REGAL DE MONSIEUR

Melt 2 tablespoons butter in a saucepan and add a small chopped onion, one section of garlic or some shal-

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lot, finely chopped, and ½ cup chopped mushrooms. Saute the vegetables, stirring until they take on a little color. Blend in 2 tablespoons flour until completely blended and then add 3 cups dry red wine, or 2 cups wine and 1 cup chicken stock. Let the liquid boil until it is thickened — about 15 minutes. Stir in a tablespoon of butter and keep the sauce warm. Poach 4 to 6 large eggs, trim edges neatly, and put each egg on a round of toasted French bread. Coat each egg with spoonfuls of the sauce and serve at once.

ROMANO'S 300 now CHEZ GUIDO

Although the decor is English tavern, the mood and imaginative menu is Continental. The original name belongs to Phil Romano, the dynamic young restaurateur who has made a name for himself in the eating business in the Palm Beaches. The restaurant is now owned by a Swiss-Italian, Guido Gerosa, who acquired a fine reputation as the owner of the Watergate Terrace restaurant in Washington, D.C.

Swiss chef Hans Spirig is delighting old and new Chez Guido patrons with a new menu which includes the truly gourmet Veal Chop Lucullus, served with foie gras and the illustrious morel mushroom. You can begin with beluga caviar or a terrine de foie gras Strasbourg, or more modestly with stone crabs or Coquille St. Jacques. The chef's soups are popular — real turtle, and a refreshing iced cucumber soup. The Fillet of Beef Wellington, baked to a golden hue in puffpaste and served with fresh vegetables and perigord sauce, is a masterpiece to behold and to taste.

Why the 300? Formerly it was a club for 300 members at lunchtime, but now it is open to the public for both luncheon and dinner. Here is the chef's cucumber soup:

ICED CUCUMBER CREAM SOUP

Peel 2 medium cucumbers. Cut in half and scoop out seeds. Cut into cubes and blend to liquefy. Add ½ cup sour cream and 2 cups half-and-half. Season with salt and white pepper and a dash of nutmeg. Add a drop or two of Worcestershire sauce. Serve very cold with a thin slice of cucumber on top and a few chopped chives.

There are even more establishments where loyal patrons satisfy their diverse appetites. Maurice's, a landmark on Bradley Place for many years, is a "bit of old Italy", with its

empty Chianti bottles hanging from the ceiling. There are endless spaghetti and linguine dishes here, and some of the veal entrees are noteworthy.

Willoughby's, formerly Wert's Restaurant, specializing in roast beef and steaks, is ideally located on South Ocean Boulevard.

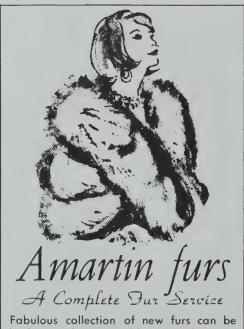
The main attractions at Peter Dinkel's informal restaurant are the outside cafe with a view of Royal Poinciana Way, and the chili and burgers.

Benny's is the "deli" where one can pop in for a corned beef sandwich, a cheese blintz or a complete dinner. The Romanian pastrami platter is a favorite at this restaurant.

O'Hara's, on North County Road, offers Irish coffee and dinner specialties ranging from steak to veal Parmigiano and stuffed baked clams. The bar swings with happy gatherings.

Angelinda's, Via Juarez on Worth Avenue, offers a garden restaurant for those who want to enjoy some casual food in casual attire.

The Mandarin restaurant is new on South County Road, and some of the Cantonese specialties and the "Pu Pu Platter" will satisfy a hankering for Chinese food.



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Palm-Aire is one of two spas in the country which maintain a full week schedule for men and women, strictly

'my program begins with an exquisite piece of torture . . . '

equal but separate. The building here has two wings - women to the right, men to the left.

My first day is mostly a matter of learning the way around, figuring out how to climb into the yellow, terrycloth togas with the three arm holes, and tasting the joyous freedom of a bareskinned swim and sun bath. Palm-Aire isn't a nudist colony, but no one is perturbed by the total lack of covering by the pool.

I encounter a few initial problems. No. I will not be able to see the doctor. He is off on weekends. Nor will I meet the dietician. The old one has just left.

Instead, my program begins with a salt glow, an exquisite piece of torture in which one is rubbed from head to toe with oil-damp salt, then rinsed with a fire hose.

All this takes the dead layers of skin off, opens the pores and leaves me with a just-peeled feeling. But I am startled to find that my skin has acquired an exquisite softness.

By this time, I am feeling hungry. Withdrawal pangs accompanying the 600 calorie-a-day diet have settled in. Instead of eating, I read the calorie chart tastefully tacked near a scale in the exercise room. It reminds me that one glass of beer (114 calories) can be walked off in 22 minutes, biked off in 14 or run off in six, and the price for a 235 calorie T-bone steak is 45 minutes of walking or 12 of running.

Seeking further solace, I run headlong into a poem left on the dressing

room bulletin board:

Lord, my soul is ripped with riot, Incited by my wicked diet.

We are what we eat, said a wise old man.

And Lord if that's true, I'm a garbage can.

Imbued with the spirit, I promptly do a half hour of exercise — and demand more. The powers that be, however (the spa director and her crew), wisely have excluded heavy exercise from my first three days, and the next day, I discover why.

About noon, I fall apart.

It's called the third day letdown. Only in my case it comes a bit early. It has to do with all the unaccustomed activity coupled with the strange surroundings and the lack of food.

But I'm not interested in a clinical diagnosis ... I just want to lie down and die. The backs of my thighs feel like they have lead implants. Each muscle in my body surely has been separated and rejoined with Scotch tape.

Heli, the ever energetic, sinfully lithe exercise instructor clucks sympathetically and urges, "Come on now. We can lift our arms higher than that. We can run a bit faster. When you enjoy it, you feel better."

Midway through the fourth day, I do, indeed, begin feeling better. It is a slow thing - a few less puffs on the daily mile of brisk jog-walk, two more situps, a somewhat less fervent wish to die instantly.

And along the way, I learn a few things. Muscles not only weigh more than fat, they're much harder to whittle down. Enviously, I listen to the rotund Mrs. Smith report her daily loss, practically to the ounce. In something like two weeks she has carved off 14 pounds.

And me? After three days, I actually have gained half a pound.

"Impossible," the spa attendants assure me. "You must be retaining fluids." So I spend extra time in a triple whammy: steam room, followed by sauna, then steam cabinet and an odd mummy bit called the herbal wrap. Unbleached linen is soaked in a vat of secret spices (mostly spearmint, peppermint and camomile) which smell like a cross between fresh ironed sheets and brewed tea. Then I'm tucked in with only my arms and head uncovered, and there I lie on a morgue table for 20 minutes while beneath it all I sweat like hell.

Between the steam, sauna and wrapping, I do manage to squeeze out one and one-half pounds.

About this time, I begin exercises in earnest. My daily schedule - keeping in mind the 600 calories - goes



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7437 Collins Avenue Miami Beach, Florida 33141 like this: 9 a.m. — warm-up exercises which, on the outside, would do me in right there; 9:40 a.m. — serious exercises with enough stretching, bending, pulling, lifting and groaning to satisfy any masochist; 10:20 a.m. — the sauna-wrap routine; 11:40 a.m. — water exercises; 12:20 p.m. — facial. A break for lunch. Then: 2 p.m. — the walk-jog; 2:40 p.m. — spot reducing exercises (guaranteed to finish off any vestiges of strength for the day); 3:20 p.m. — massage; 4 p.m. — whirlpool.

Exercise class, especially with Heli, is a beautifully orchestrated melding of movement and music. She literally flows. The rest of us just limp along.

"Breathe in." Arms go up, tummies in, buttocks squinch.

"Breathe out." Arms go down, shoulders sag, knees creak.

"Now run. Lift your knees. Higher. Faster."

One, two, three, kick. Lift the leg. Clap the hands. Swing the arms. Swing again. And again.

Finally — "Okay. Lie down on the floor."

And 18 bodies gratefully crash to the rug.

Surprisingly, after the first day or so the hunger pangs disappear. Palm-Aire manages to get remarkable variety into 600 calories, and the menu remains tempting, even after leaving.

Each meal offers several choices, and you can, if you wish, just eat two heavy meals and keep breakfast (or lunch) to a minimum of fruit and coffee. On Tuesday, I splurge on a 297 calorie supper which features shrimp cocktail (59), salad (16), broiled lobster tail with lots of lemon but no butter (150), broiled tomato with Parmesan cheese (16), artichoke bread sticks and two thimbles of pineapple sherbet with creme de menthe — honest! — (50).

Just one problem: no real coffee. Caffeine, explain a dozen pamphlets and instructors, stimulates the pancreas to release insulin. This makes us get hungry faster and is an aid to the formation of fat from carbohydrates.

The spa is quite realistic about calories. They suggest 1,700 calories for the average woman and 2,200 for a man — about 500 below what most diet books recommend for maintenance. They also carefully explain that you must cut out 500 calories a day to lose one pound a week. Thus, cautions spa

director Lisa Dobloug, one shouldn't expect overnight miracles.

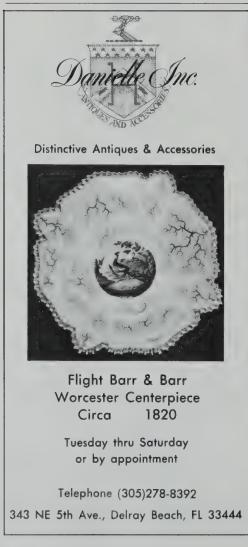
"We want this to be an indoctrination to proper habits. If you just lose three pounds here in a week and then go home and lose a pound a week for the next month, you've achieved what you wanted."

Lisa, a tall, tanned, Norwegian who comes to Palm-Aire via California's Golden Door, Palm Springs' Spa and Texas' Greenhouse, lives her advice. At 34, she is trim with that tight, slightly muscular build of the practiced swimmer.

Her male counterpart is Egyptian Mourad Khaireldin, executive director of Palm-Aire. The spa folk insist he is 60, but records actually show 56. He looks 45 and probably could outdo anyone of 25. Lean, brown, rock hard with black hair flecked lightly with silver, Mourad is the image of a spa director.

Mourad is a believer in brisk walks and exercise. Daily, he jogs three miles and swims a half hour, then joins the men's exercise classes (three dry, two in the pool).

Men do lose weight more easily than women, he admits. "Woman's nature as a woman is to retain more fluid







and more food," he explains. As for the myth that men work more to lose weight than women, Mourad says that's not so. On the contrary, the women work far more vigorously.

Mourad says men come to the spa for different reasons than women. "The woman comes for beauty, the man comes for health and survival. He sees his father who died of a heart attack. He reads the reports on death rates. He is afraid."

This is a powerful theory, and one spa guest believes it so fully he is stak-

'the freedom of a bare-skinned swim and sun bath . . . '

ing a good hunk of his money on it. Mike Maloney of Washington is a financier of resorts. Some day in the not-so-distant future, he plans to create a businessmen's health club on an island off either north Florida or south Georgia, for the \$100,000 a year man who can't afford even a week off. There will, therefore, be offices and telephone equipment — even secretaries. Or, if the guest prefers, adjoining facilities for his own office staff.

The modern spa is a far cry from those first religious ritual baths in biblical times. The original cleansings prepared the faithful for prayer. Then the military joined in. And body services, as they were often called, were a part of the Chinese, Egyptian and Greek cultures for thousands of years.

The Romans bathed and toned their gladiators long before realizing it was pretty good tonic for themselves. But this disappeared during the early Christian times when bath houses and arenas were anathema. A few religions, however, clung to ritual bathing. The Moslems revived bathing on a grand scale. Remember Turkish baths? Some people stayed five days at a stretch. Before long, all of Europe was submerged once more. The north country people, meanwhile, had enjoyed the sauna and its offshoots for centuries.

The spa originated in a small village near Liege, Belgium, where the ailing and elderly came for the soothing comforts of hot mineral water springs. Slowly, other springs became popular—in Baden-Baden, Germany, Monte Catini, Italy and Vichy, France, to name a few. The first American spas

opened on western U.S. shores, mainly around Palm Springs in California. And now, slowly, the spa is creeping eastward.

But the spa of America is not the spa of Europe. In central Europe it is a haven for the sick, a tonic for the infirm. Farther north, the Norse descendants start with a healthy body and keep it that way. The baths and hickory-switch flailings are an excitement

But Americans too often prefer to leave the driving to someone else, and once or twice a year seek their favorite fat farm to trim and tone their overindulged bodies. They take solemn oaths to repent, diet and exercise, then return home to their pate de foie gras and neglect.

Mourad's words remain with me: "People come here because they're looking to be controlled — especially those executives who have their social lives, their drinking. We show them the door to health and after that, it's their business."

As my stay nears an end, I must admit I am becoming restless. On my fifth night, Mary Ann and I sin over a sliver of Key lime pie. We sustain ourselves for the duration of our stay by planning my last supper, and for the remaining days we lust over the regular Palm-Aire menu before settling on beef Wellington. We wind up splitting a dinner for two between four people. And at that, I can't finish my share.

Poised to attack this magnificent hunk of cooked cow, I recall Mourad's advice and try to live it:

Do not touch anything between meals, but do eat your meals.

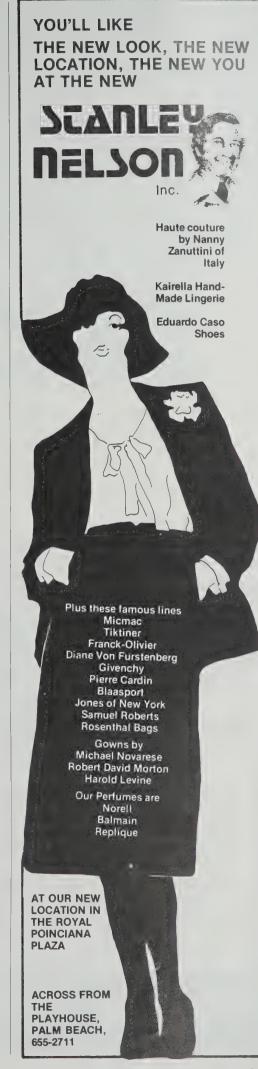
If you have a social drink, don't touch the food that comes with it.

Practice control at the dinner table. The most dangerous time in a restaurant is before the food comes. Leave out the hot rolls, butter and dessert.

So here I am, after seven days of spa life. I have shrunk my stomach, taken off 3¾ pounds, carved an inch off my diaphragm, another from my waist, two from my abdomen, ⅓ inch from my thigh and (grumble, sigh) an inch from my bust.

Two weeks later, the weight and measurements still hold. I have become hopelessly addicted to mushrooms in my salad and am even stronger in my conviction that cottage cheese and yogurt are the ultimate weapons. I suppose I, too, will ultimately drift back to my old sinful ways. But until then, I faithfully do my daily exercises.

And I have this fantastic recipe for yogurt soup



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You and Your Sign

By James Laklan

AQUARIUS (Jan. 20-Feb. 19)

It's been said that while February is the shortest month it is the longest time for self-appraisal, and the Aquarian would tend to agree.

You find yourself in between decisions, actions, even loves. You have the feeling of deja vu. You question, but the answers you get seem stale. You are cynical at this time and forget that the word cynic stems from an ancient school of philosophers who thought the essence of virtue lies in selfcontrol and independent thought. You use, in this time, the tool of cynicism too bluntly. You forget that the quest is to find truths which come from inquiring into generalities peddled as wisdom (including your own). Challenge the pronouncements of those who pervert facts for advantage.

February can be an uneasy month for Aquarians, but it could be an extremely useful time.

PISCES (Feb. 20-March 20)

For Pisces, February can be difficult. While unsure, the Piscean may feel an almost obligatory need for action, and a consummate anger because the ways of action seem neither clear nor simple.

It is a time when Pisces may question abilities, motives, goals, while struggling to make them definitive.

It is not a time to make long-range decisions, and only in the latter part of the month should you make financial decisions. Emotionally, it is a time when you could go overboard. Out, out, brief candle.

ARIES (March 21-April 19)

For Arians, February is often a period of lassitude and disinterest. You frequently feel tired, drained and Pinter-encapsulated: Here I am, caught up with somebody else in a finite space and how do I get out?

It's not the month to solve the question. You would have considerable difficulty in trying to bring about the wedding of your disparate parts, and even if you did, you would probably find volte-face arguments against any rationale.

You do not want solace right now, yet you may find yourself soothed with the idea that you are a romantic, a coup de foudre man, one whom love can strike like lightning, and ideas leap to thought like fireflies in the night. Maybe it's so. If not, maybe you can make it so for a few rewarding moments.

TAURUS (April 20-May 20)

Taurus comes into February with a good many grievances, hopes, strong opinions and tergiversations - those evasions, subterfuges at which Taureans can be so adept.

Here's Evel Knievel at the brink. Here's Picasso's paradox: 'Art is a lie that leads to truth'. Here's that Taurean predilection toward ego shredding. And here's a time when the Taurean might be making a good hasenpfeffer — but has failed first to catch the rabbit.

Taureans can waste this period, which is a pity. Now is

a good time to set a long-delayed project into motion. It's a good time to make a personal relationship decision. It could be a good time to make a career or business move.

Taurus may decide that what the month is best for is

simply a good time. Which may be so.

GEMINI (May 21-June 20)

For Gemini this period is, by and large, one of goodnatured tolerance. You are apt to be a little sated, a little bored. You feel you have seen too much of the same people, done too much of the same thing. Change would be welcome, but it would probably take more of an effort than you care to make at this time.

Yet a sharp surprise, even a shock may be in store. It would come with little heralding. Money may, but does not

necessarily have to be involved.

You may also discover, quite by accident, something about a friend which will add another dimension to your feelings about him or her.

CANCER (June 21-July 22)

Problems for the Cancerian will, during this period, tend to involve the home. There could be a series of irritating but uncritical failures, questions of priorities, household demands which have an abrasive effect.

The abrasions could be blown out of all proportion, however. Be careful, therefore, of making that mountain out of a

molehill.

Many Cancerians are home-oriented and are often excellent marriage partners and parents. But they can become inflexible, and rigidity can cause friction. Routines undoubtedly help in organization, but carried to an extreme can be as tedious as an untalented child's piano recital.

Escape often seems the only answer.

LEO (July 23-Aug. 22)

Leo could find himself considerably pressed for money during this period. It could be that the budget has not been

very well watched.

Many Leos live beyond their means. They like the accourrements of wealth, tend to link money with status. Some even feel that unless they appear relatively affluent they will not be welcomed, appreciated or advanced. They should remember William James' comment: "To give up pretensions is as blessed a relief as to have them gratified."

Leo may have to readjust some of his ideas at this time
— and may find it surprisingly interesting. At any rate, the
present is a bad time for one of Leo's bouts of extravagance.

Incidentally, some Leos don't give a dried fig for money or appearances.

VIRGO (Aug. 23-Sep. 22)

Virgo has some ability to strip people to the core. Analytically gifted, you sometimes peel away the layers of another's personality to find out what makes them tick.

Unfortunately, exposure is not always beneficial, and truth, unlike beauty, does not lie in the eye of the beholder, but in the heart and soul as well. During this time some of your own happiness can be destroyed if you persist in prying. More than curiosity would seem to be involved. Examine your motives.

A good deal of activity is indicated during this period, much of it pleasurable. Masks or masquerading appear, and this could indicate the disguising of an emotion or an action, or the attempted disguisement of a money transaction which involves you. It would be unwise.



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The Pampered Hostess

391 Cocoanut Row Palm Beach, Florida 33480 LIBRA (Sep. 23-Oct. 22)

Librans generally like February, partly because it is punctuated midway by Valentine's Day, and because Librans are incurable romantics. Don't suppress it. Send a valentine to someone you really wish would notice you. Traditionally, of course, valentines are not signed, and there's the intrigue. You never know what telepathy will do!

This is an outgoing period for Librans. You'll probably find yourself going out of your way to lend a helping hand, to give a morale boost. There'll be nothing you can do except recommend cold showers, and you'll only find yourself involved in the wearying dramatics of the commonplace. Even your good humor could be frazzled.

SCORPIO (Oct. 23-Nov. 22) It wouldn't hurt Scorpio to borrow a little from Libra at this time. More attention to the sentiments might be more productive than the tactics you are using, or contemplating.

When Scorpians determine a line of action, they sometimes pursue it with obsessive single-mindedness, even, or perhaps particularly, when every sign seems to indicate it in error. Now to be obsessed doesn't necessarily mean to be wrong — Einstein and van Gogh, by way of example.

In the realm of personal relationships, obsession can sometimes prove disastrous. Right now don't insist on a confession nor any facsimile of same. Don't exude superiority like a brand-name aerosol disinfectant.

Nor is this a good time to indulge in hurt feelings — and note the word indulge. It is a good time to function on many levels, and to find how many really attractive options exist. Don't try to rush decisions. Sometimes we make haste slowly.

SAGITTARIUS (Nov. 23-Dec. 21)

This is a generally positive period for Sagittarians. Good news may come. There should be good vibrations between you and your associates. Something you want, or want to do, could materialize — at least you are in a receptive position.

Self-doubts may have held you back, but you should now be able to divest yourself of them. Concentrate on your assets. Be self-expansive about your abilities. Have a love affair with your own charm (you can chuckle over it afterwards). Don't listen to any detractors, well-meaning or otherwise.

There's a little social friction indicated here — an antipathy, a touch of antagonism. Maybe it's a good time to recite the recipe Elsie de Wolf, Lady Mendl, propounded for social success: "Be handsome if you can, be witty if you must, but be agreeable if it kills you."

CAPRICORN (Dec. 22-Jan. 19)

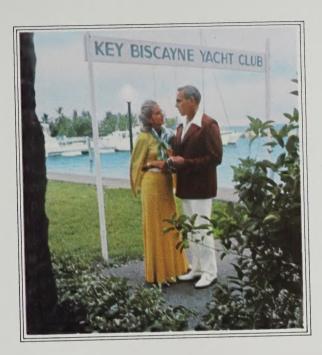
Capricorns tend to be terribly serious about their hangups. They fear the worst — even when the best is right under their noses. They can convince themselves (repeatedly) that disaster is just around the corner, and the fact that it doesn't materialize deters them not at all. They would agree with the late Walter Winchell when he quipped: "Outside of everything, what's wrong?"

Finances seem to be on the Capricornian mind at this time. There may have been or may be reverses. There can be difficulties, but they will be met.

Capricorn can place far too much importance on money. He or she is apt to equate financial success with Utopia, fortunately a non-existent place. Perpetual perfection would defeat even the sturdiest Capricornian, along with the rest of us.

Capricornians should remember their capabilities at this point. You of this sign are noted for your resourcefulness.

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